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ABSTRACT

One of six student guidebooks in a series of 11 arts and humanities career exploration guides for grade 7-12 teachers, counselors, and students, this student book on exploration of visual arts and crafts careers presents information on specific occupations in seven different career areas: Visual communications, product design, environmental design, fine arts, crafts, art education, and arts management and business. An introductory section lists over 200 job titles under the seven career areas. A chapter devoted to each career area includes general discussion of the field and what people in that field do, various specializations within job categories, description of personality characteristics and interests that are appropriate, education or experience required, where and how jobs are found and the job outlook, suggestions a person in the field would make to students, and sources of additional information. The chapters and their subheadings are as follows: (1) Visual Communications (illustration, graphic design, printing, displays and signs, and photography and phototechnology), (2) Product Design (industrial design, textile design, and fashion design), (3) Environmental Design (architecture, landscape architecture, environmental planning, and interior design), (4) Fine Arts, (5) Crafts, (6) Art Education (art teachers, community arts, museum services, writers about art, art therapists, and art librarians), and (7) Arts Management and Business. A glossary of job titles and related terms is appended. (JT)

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Exploring Visual Arts and Crafts Careers

a student guidebook

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1. INTRODUCTION TO VISUAL ARTS AND CRAFTS

WHAT ARE THE FINE ARTS?

Why are some arts known as "Fine"
And does that word refer to mine?
I wish someone would please define.

Artists and art historians have debated for hundreds of years over the differences between fine and applied arts. We usually think of painting and sculpture as fine arts, but just a few hundred years ago, they were considered relatively low forms of art. Architecture, which today we classify as an "applied" art, was once thought to be the "finest" of the arts. In the late nineteenth and early twentieth centuries, several popular art movements believed that all of the arts were equally "fine." For them, painting, furniture making, and architecture were all treated with equal respect. Even now, an architect, a painter, and a potter might argue over whose work was the "finest." That shaky line between fine and applied arts has always shifted to suit the needs and values of different cultures.

Our culture does draw a line between fine and applied arts. We make that distinction on the basis of how the artwork will be used. The work of a fine artist is meant to be looked at, thought about, and appreciated. The applied artists produces something meant to be used in a more practical way.

The "impracticality" of the fine artist may not mean that he/she is a "better" artist than the other, it just means that the fine artist's career is different from the applied artist's career.

The Artist's Tools

Question:

What do a paint brush and a laser beam have in common?

Answer:

Not much, unless you're really familiar with contemporary art. If you are, you'll know that both can be used as artists' tools. Artists do not limit themselves to the traditional methods of painting and sculpture. Experimentation with new materials is basic to creativity. Even a tool as unlikely as a laser has been used by artists to create three-dimensional images called holographs. Some artists use sewing machines as an "art supply," stitching together pillow-like sculptures which hang on the wall. Other artists do "paintings" designed to be displayed on the floor, or shown on a video screen.

Don't confuse traditional methods of painting and sculpture with contemporary art. As the world changes, artistic expression changes to reflect our culture. Look through some good art magazines to see for yourself what's going on.

WHAT ARE THE APPLIED OR COMMERCIAL ARTS?

Commercial-Art

Now that your mouth is dry and you're thinking about running out for a tall glass of soda, you can understand the power of the applied (or commercial) artist. Without even mentioning a brand name, you can probably taste the soda right now. The style of the lettering itself has become so familiar that just the sight of black ink on white paper can make you thirsty. The applied artist who designed that lettering has the power to not only lead you to water, but to make you drink.

The advertising business depends on applied artists to create the visual images which sell products. Some product designs are so well known that you can recognize the subject of a billboard long before getting close enough to read it. Just the colors and the drawing style are enough to identify the product. Applied artists do more than just advertising, though. Furniture companies could make a perfectly useful table out of a slab of wood and a sawhorse, but they use commercial artists to design tables in thousands of individual styles. In fact, just about every business which manufactures, prints, or sells just about anything could use artists. Almost everything around you has been designed by somebody, and advertised by somebody else.

Applied art is sometimes hard to separate from fine art. If old Pablo the painter sells his watercolor "Bouquet of Noses" to an art collector, then he is a fine artist. If he sells the painting to a drug company as an ad for a new deodorant, then he is an applied artist. A sculpture of two meteorites holding hands would be considered fine art if it appears in a gallery, and commercial art if it is reproduced as a lamp base. What generally separates fine art from commercial or applied art is the purpose for which it is done. Applied art is sometimes know as "practical art" because it is intended to serve some practical purpose.

The applied arts are usually divided into three categories:

- Visual Communications (Chapter 2)
- Product Design (Chapter 3)
- Environmental Design (Chapter 4).

In addition to the fine and applied arts, arts education (Chapter 7), arts business and management (Chapter 8) are discussed in this book. In each chapter you will find information about the kinds of jobs artists have, and the kinds of lives they lead. No one can say for sure how much a job will pay, or how successful a person can be in any career. This book should, however, give you some idea of what it is really like to have a career in the visual arts.

At the end of each chapter you will find a list of professional associations which can provide you with additional information. Each chapter also includes a list of learning resources so that you can refer to other books and pamphlets. Your school guidance office and your local library are other sources of information about careers in the visual arts and crafts.

JOB TITLES IN VISUAL ARTS AND CRAFTS

I. Commercial Art: Visual Communications

- Illustration
    - Illustrator
    - General Illustrator
    - Technical Illustrator
    - Fashion Artist
    - Cartographer
    - Cartoonist (printed media)
    - Colorer
    - Medical Illustrator
    - Calligrapher
    - Courtroom Artist
    - Cartoonist (motion picture, tv)
    - Scenic Artist
    - Architectural Renderer
- Graphic Design
    - Graphic Designer
    - Production Manager, Advertising
    - Director, Art
    - Book Designer
    - Cover Designer
    - Typographer
    - Layout Planner
    - Paste-up Planner
    - Mechanicals Planner
- Printing Process
    - Printer
    - Compositor
    - Lithographer
    - Etcher
    - Silk Screen Printer
    - Screen Maker, photographic process
    - Photoengraver
    - Engraver
    - Music Grapher
    - Stripper
    - Color Separator
- Displays and Signs
    - Manager, Displays
    - Display Designer
    - Display Artist
    - Director, Merchandising Display and Specialties Department
    - Merchandise Displayer
    - Display Assembler
    - Sign Designer
    - Diorama Model Maker
    - Sign Painter
    - Sign Writer, Hand

- Photography
    - Photographers
        - Photographer
        - Photographer, News
        - Photographer, Commercial
        - Photographer, Portrait
        - Photographer, I.D. Bureau
        - Photographer, Scientific and Biological
        - Photographer, Aerial
        - Photographer, Finish
        - Photographer, Candid
        - Photo Researcher
        - Photographer, Photoengraver
        - Photographer, Lithographer
    - Photo-Technicians
        - Photo Technician
        - Film Developer
        - Copy Camera Operator
        - Photo Finisher
        - Negative Cutter and Spotter
        - Photo Checker and Assembler
        - Photograph Retoucher
        - Colorist, Photography

II. Commercial Art: Product Design

- Industrial Design
    - Industrial Designer
    - Commercial Designer
    - Model Maker
    - Package Designer
    - Industrial Renderer
    - Patternmaker
    - Sample Maker
    - Model Builder
    - Designer with specialties in
        - Furniture
        - Cabinetry
        - Fixtures
        - Metalwork
        - Musical Instruments
        - Jewelry and Flatware
        - Glassware
        - Tile
        - Toys
- Textile and Fashion Design
    - Textile Designer
    - Cloth Designer
    - Screen Printer
    - Clothing Designer (also in fur, hats, shoes, handbags)
    - Copyist
    - Tailor
    - Dressmaker
    - Wallpaper Designer
    - Carpet Designer

III. Commercial Art: Environmental Design

- Architecture
    - Architect
    - Architectural Drafter
    - Renderer, Architecture
    - Architectural Modeler
- Landscape Architecture
    - Landscape Architect
    - Landscape Drafter
- Environmental Designer
    - Urban Planner
- Interior Designer
    - Interior Designer
    - Stage Set Designer
    - Miniature Set Designer

IV. Fine Art

- Fine Artists
    - Two-Dimensional Art
        - Painter
        - Drafter
        - Muralist
        - Photographer
        - Printmaker
        - Calligrapher
    - Three-Dimensional Art
        - Sculptor

Other "Mixed" Media Art

- Experimental Materials Artist
- Independent Film Maker
- Computer Artist
- Media Artist
- Experimental Artist

- Craftspersons

  Craftspersons in:

  - Wood
  - Clay
  - Leather
  - Stone
  - Plastic
  - Horn/Bone/Shell
  - Fiber
  - Glass
  - Metals
  - Print
  - Miscellaneous/Combined Materials
  - Miscellaneous/Other Materials

V. Crafts

- Hand Crafts/Craftspersons and Designers

  Wood Design

  - Cabinet Maker
  - Woodcarver
  - Boatbuilder
  - Wood Sculptor
  - Instrument Maker

  Clay Design

  - Ceramicist
  - Potter
  - Tile Designer

  Leather Design

  - Leather Worker
  - Leather Seamstress, Custom
  - Shoemaker, Custom
  - Sandal and Belt Maker
  - Saddle and Harness Maker

  Stone Design

  - Sculptor
  - Carver
  - Worker

  Plastic Design

  - Sculptor
  - Jeweler

  Horn/Bone/Shell Design

  - Carver
  - Jeweler
  - Scrimshaw Artist

  Fiber Design

  - Weaver
  - Basket Maker
  - Spinner
  - Dyer
  - Needleworker
  - Quilt Maker
  - Fabric Printer
  - Macramaist
  - Non-Loom Fiber Worker
  - Rug Maker
  - Custom Sewer

  Glass Design

  - Glass Blower
  - Glass Decorator
  - Stained Glass Worker
  - Mosaicist

  Metal Design

  - Silversmith (Goldsmith)
  - Jeweler
  - Metal Sculptor
  - Blacksmith
  - Enamelist

  Printmaking

  - Bookbinder, Hand
  - Small Press Printer

  Miscellaneous/Combined Materials

  - Bead Maker
  - Toy Maker
  - Crafts Tools Designer

Miscellaneous/Other Materials

- Floral Designer
- Candlemaker
- Paper Craftsperson
- Decoupage Worker

- Technical Services, Fine Art
  - Picture Framer
  - Mat Cutter
  - Fine Art Printer

VI. Art Education

- Teaching
  - Faculty Member, College or University
  - Teacher, Secondary School
  - Teacher, Elementary School
  - Teacher, Kindergarten
  - Teacher, Nursery School
  - Teacher, Visiting
  - Instructor, Vocational Training
  - Director, Art Department
  - Teacher, Adult Education
  - Director, Vocational Training
  - Director, Special Education
  - Art Supervisor
  - Educational Specialist
  - Instructor, On-the-Job Training

Settings: It is impossible to list teaching jobs by subject, as every skill, and every possible combination and permutation of skills which appear in these listings can conceivably be taught. Instead, teaching jobs will be listed by setting rather than by subject.

The above teachers can work in:

- Pre-, Private or Public Schools
- Elementary, Junior, or Senior High Schools
- Specialized Schools
- Community Centers
- Junior Colleges
- Colleges
- Universities
- Trade Schools
- Army Bases
- Recreation Departments
- Educational Tv Stations
- Prisons
- Private Studios
- Workshops

- Museum Education
  - Museum Educator
  - Museum Designer
  - Publications Specialist
  - Publicity Specialist
  - Conservator

- Writers about Art
  - Critic
  - Art Reporter
  - Art Reviewer

- Art Librarians

- Art Therapy
  - Art Therapist
  - Occupational Therapist
  - Expressive or Play Therapist

VII. Arts Business and Management

- Arts, Crafts Management
  - Arts Manager
  - Director, Art/Crafts Organizations, Government or Private
  - Researcher, Art/Crafts Organizations, Government or Private
  - Administrator, Art/Crafts Organizations, Government or Private
  - Public Relations Worker, Art/Crafts Organizations, Government or Private

- Exhibiting and Sales and Promotion
  - Gallery Director
  - Gallery Assistant
  - Private Dealer
  - Collections "Advisor"
  - Director, Crafts Center
  - Director, Crafts Fair
  - Craftspersons' Agent
  - Artists' Agent
  - Publicist
  - Appraiser
  - Cataloguer
  - Owner, Retail Shop or Gallery
  - Manager, Photogallery or Studio
  - Salesperson, Art/Crafts
  - Salesperson, Signs and Displays
  - Director, Hobby Shop
  - Sales, Import Crafts
  - Arts, Crafts Supply Salesperson
  - Designer, Shop or Gallery Exhibits

2. VISUAL COMMUNICATIONS

INTRODUCTION

Question:

What is visual communication?

Answers:

a) Talking with your eyes (wink, wink, flutter)

b) Staring at the telephone

c) Neither of the above.

The answer is c. Visual communication refers to the whole process of giving and receiving messages through your sense of vision. And your sense of vision is your major contact with the world. Your other senses play a part in helping you understand and communicate with your environment, but people communicate primarily through visual messages. Unless someone has smeared peanut butter on this book, you probably can't learn anything by smelling it. You could, if you wanted, walk barefoot over the pages, but your senses of touch and balance wouldn't help you to figure out what the pages were about. You have to look at the book to see the messages that the authors and visual designers are sending. It is the job of an applied artist to design the pages to be clear and legible. You couldn't read this page if the words were scattered around at random. You couldn't tell where one chapter ends and another begins if someone didn't design the spacing of the pages and choose the typestyle. You probably wouldn't want to read the pages if no one had designed them to be as attractive as possible.

The arrangement of space on a printed page is only a small part of visual communication. Photography, illustration, displays, and signs are also common, everyday means of communication. Try to notice how many times a day you see the work of an applied artist. You can bet that you'd need a computer to count the visual messages you take in everyday.

The Visual Communicators

A picture is worth a thousand words,
but I'd rather be paid in cash.

The list of people considered visual communicators includes all the people who are involved with the creative aspect of designing and reproducing two-dimensional material. For instance, a photographer would be considered as part of this group. So would the people who pose the photographer's models and print the photographs. The people who produce the chemicals for printing, or manufacture the darkroom equipment are not, however, part of the "creative" group. They may be part of the same industries, but their jobs do not involve any kind of visual art work.

Visual Artists on a Magazine Staff

Magazines publish mastheads (lists of credits) which name the senior staff of the magazine. The masthead of a national news magazine includes:

1 Art Director
2 Ass't. Art Directors
1 Production Supervisor
7 Ass't. Production Supervisors
1 Cover Design Editor
2 Graphic Designers
5 Layout Artists
1 Cartographer (map maker)
2 Ass't. Cartographers
1 Picture Editor
1 Ass't. Picture Editor
1 Color Editor
10 Photographers

The masthead includes only the experienced members of the staff. To get a full list of the commercial artists who work for the magazine you'd have to add:

- All the assistants working for the people on the masthead
- Free-lance photographers and illustrators who sell their work to the magazine, but are not employees
- Free-lance cover designers
- Printers who work on the actual production
- Phototechnicians
- All the commercial artists working for the advertising agencies which produce the ads in the magazine
- All the commercial artists who work on ads to promote the magazine.

ILLUSTRATION

If the Montezuma Motor Company is trying to advertise their new car the "Revenger," they are not going to do it by printing a list of the car's mechanical specifications. They will stead hire an illustrator to draw a picture of the car speeding down a mountain road while a sleek mountain lion runs along side tryirg to keep up. A picture which glamorizes the car grabs your attention faster than a page of numbers. A textbook publisher knows that a grammar school history book will never interest children in the Battle of Bunker Hill unless the book is filled with well-done illustrations of soldiers and battlefields. Illustration has been used since prehistoric times as a very effective way of getting ideas across, and of making printed texts come alive. A good illustration can make dull stories interesting, just as poor illustrations can make a thriller look boring.

Most Illustrators Specialize

Here are some of the major specialties within the field:

Illustrator - the general term for all those graphic artists who create visual representations or decorative patterns

General Illustrator - someone who does all kinds of illustration work

Technical Artist - someone who specializes in illustrating technical subject matter.

Fashion Artist - someone who specializes in any aspect of fashion

Cartographer - an illustrator who draws maps

Cartoonist - (printed media) an illustrator who draws any kind of cartoon or cartoon strip

Colorer - someone who hand colors designs on printed materials, such as maps or calendars

Medical Illustrator - someone who specializes in drawing anatomical or biological subjects for use in medical study

Calligrapher - someone who does hand lettering

Courtroom Artist - draws illustrations of events taking place during a court trial, usually when cameras are forbidden in the room

Architectural Renderer - an illustrator who specializes in perspective drawings of buildings

Cartoonist (motion pictures, tv) - draws and animates cartoons to be filmed

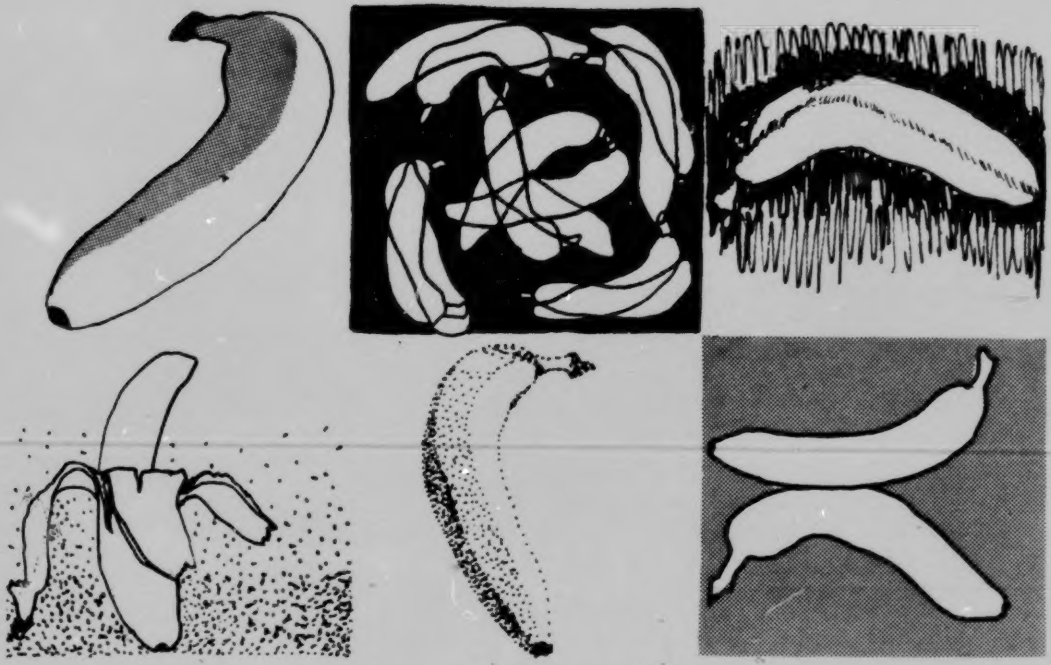
Scenic Artist - draws and paints scenery and backgrounds for movies and tv.

Mark is an illustrator of children's books. He has been doing illustrations for six years on a free-lance basis. This means that rather than working as an employee of the publishing company, he works on his own, and the company pays him to do specific assignments. Although he must meet publishers' schedules, by free-lancing Mark is free to set his own working hours and do only the work which interests him. As a beginner though, he did not have that kind of freedom. He had to take whatever assignments he could find just to build up a reputation and to earn whatever money he could. Even now, he sometimes will work under pressure one week, but have no work at all to do the next.

Now that he is well established enough to have a steady flow of clients, he spends little time looking for work, and he is well paid for the work he does. He can now afford to use some of his time to teach illustration in a junior college, and to browse around galleries and museums. He feels that teaching helps his own illustrating by forcing him to talk about his ideas, and to explore new methods and materials with his students. Going to galleries helps him to keep in touch with the rest of the "art world." Most artists find it very important to see other artists' work. It gives them a kind of stimulation to keep thinking and working on their own.

Mark is somewhat unusual in the commercial art field in that he always knew exactly what he wanted to do. Many people know as children that they are interested in commercial art. Few people know, however, whether they prefer illustrating stories, designing layouts, choosing colors, or any particular aspect of visual communication.

Mark majored in art in college and began looking for illustration jobs right away. He kept taking a portfolio of his work around to the art directors of publishing companies until one art director gave him a manuscript to illustrate. The art director felt that Mark's style was especially well suited for that particular book. After several years of soliciting work that way, Mark can now afford an agent to bring his portfolio around for him when he needs new clients. (See chapter on Arts Business and Management for information about artists' agents.) Since Mark works on a free-lance



basis, he actually manages a one-person business, and his ability to manage a business is as important to his career as is his ability to draw.

Mark is a good example of a successful illustrator, but he is not representative of the whole field. His specialty is doing only children's books, but other illustrators do many other kinds of work. Medical illustration, for instance, is so highly specialized that the training of most medical illustrators includes a year in medical school. It is one of the few art related careers which pays very well, and it is one of the most demanding. Advertising is another area in which many illustrators find some narrow specialty. Even among people who draw only fashion illustrations, there are some who specialize in something as limited as drawing only shoes, or working only in watercolors. Almost every illustrator has to concentrate on a technique, a style, or a subject which he or she can develop into a specialty. And almost every illustrator has to face competition. There are a lot of would-be illustrators, but very few are as successful and as satisfied as Mark is.

Mark's Day

Mark described some of the things he's likely to do in an ordinary day. Of course, not all illustrators do exactly the same things, but Mark's day is fairly typical.

> I work mostly in the evenings, so I can be with my son during the day. The first thing I do in my studio is clean it. Then I research the jobs that come in. I decide how to illustrate a particular manuscript, and then I may go to the library. Next, I sketch preliminary plans to determine composition, size, technique, and production methods. The sketches have to be seen first by an editor, or an art editor who checks them with the publisher. After fighting it out* we come to some kind of agreement, and I make whatever changes are necessary. Then I finish the art for printing and check the color proofs.

*Sometimes the artist, the art editor, and the publisher don't agree on how the illustrations should look. Artists sometimes have to "give in" in spite of what they think is right.

Cartooning and Animation

Cartooning is one of the most familiar forms of illustration. So familiar, in fact, that more people throughout the world would recognize Donald Duck than the President of the United States. We see cartoons every day in the forms of comic strips, political satire, advertisements, and tv shows. Since it is such a common form of communication, there are lots of people making a living by cartooning. It is not, however, a stable field to choose. Take, for example, the business of animated cartoons.

Animation is the process of flashing separate drawings on a screen so quickly that the pictures seem to be moving. It would seem, judging from the number of cartoon shows on tv, that there must be thousands of animators hard at work, drawing all those dozens of pictures which flash on the screen per minute. And it would seem that more cartoonists would be needed to design the characters, color the drawings, and plan the stories.

Jim, who has been a cartoon animator for many years, said that his business was very active 20 years ago, but it is not anymore. Most of the big cartoon studios have closed and the few remaining hire very few new people. Even if a beginner is hired, it is probably a one-shot assignment, rather than for a staff job.

Jim's own career is not an encouraging example for an aspiring animator. He works on a free-lance basis and takes all the assignments he can get. Since the studios are only in production for about eight months out of the year, Jim has to work up to 14 hours a day during the production seasons, so that he can survive the regular lay-offs. And since studios rarely provide working space, he has to work at home. He can't use those four months off every year for vacations, either, because he does not feel that he can afford to spend money while he is not earning any.

Because animation has become a very limited business, a newcomer has a hard time breaking in. It used to be possible to start as an apprentice and work your way up. Now a beginner has to compete with experienced animators right from the start. According to Jim, very few beginners are successful. Another problem for beginners is that they cannot get their first jobs on the basis of education. Skill in drawing is the only real requirement for the job, and skill comes with time and experience. Even when they do manage to get started, animators still have to go out and find each new assignment. Work is hard to find even for the most experienced animators, like Jim. Cartoons are being made now with fewer drawings per minute and much of the work is being done abroad or with the aid of computers. Fewer cartoons are made each year than in the past. It seems to be a dying art, despite its apparent popularity.

As for Jim, he started in the business because he loved it. He never realized that he was limiting himself to a specialty which could not support him. He's gone back to night school recently to study a branch of graphic design.

Don't Take Anyone's Word as Final

If you speak to two people in the same profession, you're likely to get two very different viewpoints. Another cartoonist who's involved in animation felt that animation is still a relatively good field for beginners. He based his opinion on the sudden popularity of home movie projectors, and the demand they might create for eight millimeter cartoon films. He also thought that the demand for educational cartoon films is increasing.

This is not meant to confuse you -- it's meant to point up two very important facts:

- A field which can be terrible for one person may be wonderful for someone else;
- Job markets can change so quickly that the best thing you can do is to check it out for yourself.

Don't accept any single opinion as the final word on any profession.

Morrie is also a cartoonist, but he's been luckier than Jim has. Morrie has done a syndicated cartoon strip, a tv show, and 19 books of cartoons. He works under a lot of pressure to maintain such a high level of production, but he prefers that to having to hunt up each new job. Because Morrie is well known, he has a regular, steady flow of work to do. For him, one job leads to the next. The cartoon strip led to the books, and the books led to television. If he wanted to expand even further he could use his characters for things such as greeting cards, calendars, or toys. Free-lancers can't be promoted from one job to another, so advancement means doing more and better work.

Morrie is very happy with his career. He feels that his time is his own and he loves being able to communicate with a huge audience. Even though it was hard for him to get started and build up his reputation, he is satisfied with his choice. He thinks that the one characteristic cartoonists have in common is a love for their work.

Advice to Students

Morrie had some interesting bits of advice to pass on to students who are thinking about cartooning as a career.

> You've got to love cartoons. Getting started can be a struggle.
>
> You've got to be able to sustain a story for a cartoon strip. For that, you've got to be interested in psychology, English, and creative writing as well as drawing.
>
> You have to be observant about human nature to find the humor in everyday situations.
>
> You've got to have respect for your readers. If you're doing a cartoon for a trade magazine, you have to know what the readers' interests and problems are, so you can portray their point of view.
>
> You have to create a market for yourself. Magazines and newspapers do not go out looking for cartoonists.
>
> The biggest mistake that most youngsters make is to think that the ability to draw is all. It is 50 percent or less of the job. Therefore, a cartoonist needs to know something about the English language, layout of each box, and how many words to use. You have to be brief. One of the greatest things that happened to me was a high school journalism class. I learned to be brief.

Illustration, in general, is a good field for people who have the self-discipline to work on a free-lance basis. The field is overpopulated and requires unusual skill and dedication of you expect to compete. If you can establish yourself as an illustrator, you will have a career with a lot of flexibility and creativity. There are drawbacks, though. The high degree of specialization which an illustrator needs can be very limiting. As one art director said, "Once an illustrator, always an illustrator." It can be very difficult to move into some other related field with an illustration background. Since it is a free-lance field, an illustrator rarely has the salary and promotion benefits of a staff job. But, illustration is only a small part of visual communications.

GRAPHIC DESIGN

What's faster than a speeding ballpoint, more powerful than a lithopress, able to paste tall buildings on a single page?

Why, any graphic designer, of course. Graphic designers are the all-important people who put words and pictures together in a way that makes sense. Graphic designers are sometimes called the architects of the printed page. They are the commercial artists who design what two-dimensional material will look like, but not necessarily what will be on the page. Other people may design the illustrations, take the photographs, and write the text, but the graphic designer has to put everything together in a clear, attractive arrangement.

Major Graphic Design Occupations

Graphic Designer - the general term used to describe artists who design two-dimensional visual materials to be printed.

Production Manager, Advertising - directs the work of preparing advertisements for printing. Makes final decisions about artwork, photography, and design, and instructs the typesetters and printers on how the finished work will look.

Director, Art - designs artwork and supervises workers preparing layouts and illustrations and photographs for printing. Directs all phases of work in the art department and coordinates art department activities with the other business departments.

Book Designer - a graphic designer who specializes in planning the appearance of books.

Cover Designer - a graphic designer who specializes in designing covers for books, magazines, etc.

Typographer - a specialist in choosing and arranging the type styles for printed materials.

Layout Planner - plans and spaces the arrangement of type and illustrative materials for printed materials.

Paste-up Planner - works for the layout person, cutting and arranging elements of the printed design.

Mechanicals Planner - prepares the work of the layout person in final form, ready for printing.

Take, for example, the Museum of Early American Chickens. The museum sends out newsletters once a month to all members, keeping them informed of new developments in chicken collecting. People send notices to the newsletter offering to sell or trade rare specimens, and many members submit articles about their experiences. The newsletter staff at the museum has to organize all the news items, get the articles typed and illustrated, and print up a visually appealing newsletter. For this, they call in Fowler Hawkes, a graphic designer. Fowler first takes the typewritten articles, cuts these up and rearranges them on a page, shifting everything around until the page looks good. Then he selects appropriate illustrations, decorative borders, and attractive typesettings. The last step is to prepare the pages for the printer. This means that all the elements of the page have to be carefully, neatly pieced together, with no stray marks or smudges. When his work is done, he sends it to the printer and starts planning the layout of next month's "American Chicken."

Graphic design is one of the largest branches of commercial art. Our culture depends on printed messages for communication, and we print millions of tons of paper every year. Next time you carry out a heavy load of trash, think of how much of that weight is made up of old newspapers, magazines, and junk mail. Everyone of those pages was designed by somebody. Every time you see a poster, or an advertisement in a store window, you are looking at the work of a graphic designer. This enormous volume of work makes graphic design one of the most stable areas of commercial art. It is one of the few areas in which people can find steady, secure jobs.

But a word of caution: graphic design is a highly competitive field. A lot of people go into it expecting overnight success, and ending up unemployed. While there are many graphic design jobs around, there are never enough for everyone who wants one. And, as in any profession, there's not much "room at the top."

Ray and Micki
Two Graphic Designers

Ray is at the top of the graphic art profession. He is the director of a large art department in a publishing house. Micki is also called a graphic designer, but her career is quite different from Ray's. Instead of working for a big company, she works for herself as a free-lancer. Both Ray and Micki are able to support themselves, but there are two major differences in their careers:

- Ray's income is a stable salary, while Micki runs the constant risk of feast or famine;
- Ray's job is primarily managerial, while Micki does all phases of her work by herself.

Both Ray and Micki answered a list of questions about their careers. You will find differences and similarities in their answers to the same questions.

If you had to give yourself a job title, what would it be?

Ray: Art Director.

Micki: Graphic Designer.

Is your position one you created, or is it one which existed before you held it?

Ray: I was hired in that I filled a job, but I was already working for the company then.

Micki: I created it myself.

What product or service results from your work?

Ray: I manage a department of designers, editors, artists, and administrators. I'm accountable for what they do and I direct their work.

Micki: I design posters, brochures, books, greeting cards, or whatever printed materials my clients request. I advise clients as to what they can do within their budgets and work directly with the printers.

For whom do you work?

Ray: For the publishing company.

Micki: For myself, on contract to publishing houses and other groups.

As a graphic designer, do you feel that you have a lot of freedom in your work?

Ray: Some. I can choose my staff, but not what products we turn out.

Micki: I don't really know. I can be independent sometimes, but clients can apply a lot of pressure. Independence comes with being able to pick and choose among clients.

What different kinds of things are you likely to do in a working day?

Ray: I check and approve all book interiors, cover designs, and other graphics. I advise on technical matters and on people to contact, and freelancers or agencies. I work with editors and artists in developing ideas and I listen to and help artists and designers. Sometimes I do the designing and always all the business: budgets, schedules, company policy, checking phone bills, and approving on hiring.

Micki: I prepare material for typesetting. I do the actual conceptualization of a job: picking an approach to use. I prepare the work for photostating. I collect materials, do the lettering, layout, and paste-up work. I meet with clients at various stages of the job and run the business of my own office -- billing, accounts, and all the detail work. And I cry a lot!

Do you participate in any outside activities that enhance your career as a graphic designer?

Ray: Yes. Painting, writing, film-making, going to museums and movies. All kinds of cultural activities.

Micki: Yes. I'm an active member of the artists' union and I go to museums at least once a week. These things are very stimulating.

Is your time flexible for daily working hours?

Ray: No. I work from 9 to 5, and a lot of overtime.

Micki: Yes, but I depend on many services, like typesetters, who do work from 9 to 5, so I have to arrange my schedule to suit theirs. Because I'm self-employed, many people think they can call me anytime -- like the client who came over to talk business on New Year's Day. I hoped my life would be more "free" but the truth is that my time is not entirely free.

What was your educational preparation?

Ray: I majored in English and philosophy in college, got a master's degree and began a Ph.D. in Art History. Before college, I took some art courses.

Micki: I went to a women's college in California. It was a great education. I majored in art for four years and got a B.A. in Fine Arts. Afterwards, I went to a non-accredited school for some technical courses.

Was your educational background a conscious preparation for your job?

Ray: No, but in the arts people should have a strong, continuing cultural education -- a rich cultural vocabulary separates technicians from designers.

Micki: No.

Did you have any apprenticeship, or on-the-job training for your job?

Ray: Yes, but informally. I started out doing paste-ups in an ad agency and worked my way up to being a free-lance ad designer.

Micki: I worked as an assistant to the director of an art gallery. That helped my aesthetic growth, but I had no real apprenticeship.

Has your working experience always been related to graphic art?

Ray: No. In school I was a stock clerk, soda jerk and worked in a mail order house. Otherwise, yes. I taught art history, free-lanced and did staff work in commercial art. All my jobs in the last 20 years have been related to this job.

Micki: No. In college I worked as a hostess in a restaurant and in an accounting office.

Geographic Considerations

Ray and Micki were asked if there were any particular geographic areas in which graphic designers were likely to find work. They both said that big cities are the best places for designers. Suburbs and small towns just don't have enough publishing work available. Designers have to be near the publishing industry and near the technical services, such as printers, and supply houses.

It's interesting to note that both illustrators answered that question the same way.

How do people with your sort of job obtain work?

Ray: People are rarely hired off the street; they have to have a lot of experience in designing, and they're usually hired from within the company or from the top level of another company.

Micki: By word of mouth, and not by soliciting or responding to ads. People tell each other about my work. My first job came from a hospital public relations director I met at a party; he needed a designer for the hospital annual report.

If you wanted to change jobs, what else could your present job lead to?

Ray: I could go into corporate management or become director of product development. But these advancements would mean leaving my area of skill. I'd rather stay where I am.

Micki: I could teach, but I don't want to. I could work full-time for an institution or a publishing house, or I could work on television graphics.

Are there any particular reasons why people might not get work, or advance in your field?

Ray: Failure to manage the department well, poor quality work, and inability to work with people.

Micki: Arrogance and being difficult to work with. Graphic design requires creativity, but the creative moments are few and far between. The rest is dirt work and you have to be willing to do it. You also have to be dependable to hold on to your clients.

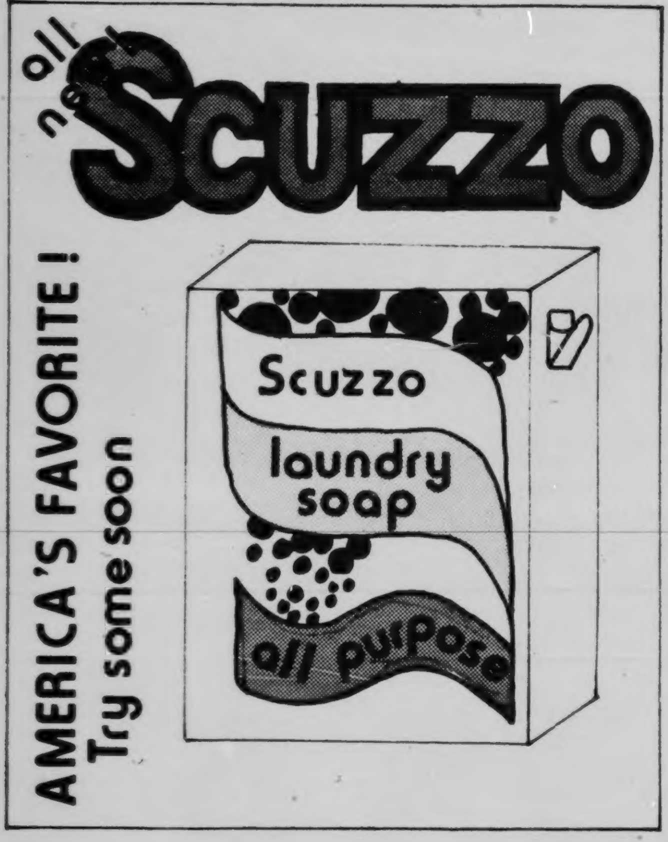
The Ideal

Both Ray and Micki were asked to describe an imaginary person who would be the ideal person for their jobs. These descriptions are, of course, just their own opinions. This is the way Micki described the "ideal" person for her job:

> He, or she, would not really need to go to art school, but a degree in graphic design might be good. Some schools can be too rigid, though, and it would be better for a student to study informally with a practitioner. It would be best for this person to get a good liberal arts background. Graphic designers are required to think on many levels beside the visual. They need to know things like sociology and diplomacy. And this person should have some technical skills like knowing how to specify type and prepare camera-ready copy for the printers. He or she should know how to visualize ideas. I think this person would need a sense of humor, and a great sense of responsibility. People who have to satisfy clients' needs must be dependable and must be able to sacrifice their egos sometimes.

And this is the way Ray described his "ideal" person:

> The "ideal" person should have a broad liberal arts background. He or she should also have a Master of Fine Arts degree or its equivalent in experience. At least ten years as a designer would be best. For my job, the ideal person would also need five years of experience in book publishing. As for special skills, the ideal person needs to be able to draw, paint, to see the visual relationships of shapes and colors on a page. A "poetic imagination" -- the ability to symbolize is also needed. And a sense of organization and thorough knowledge of graphic technology in many media. Business and selling skills are very important. This person should be flexible, cool-headed, open to new ideas, and able to tolerate the strain of working under pressure.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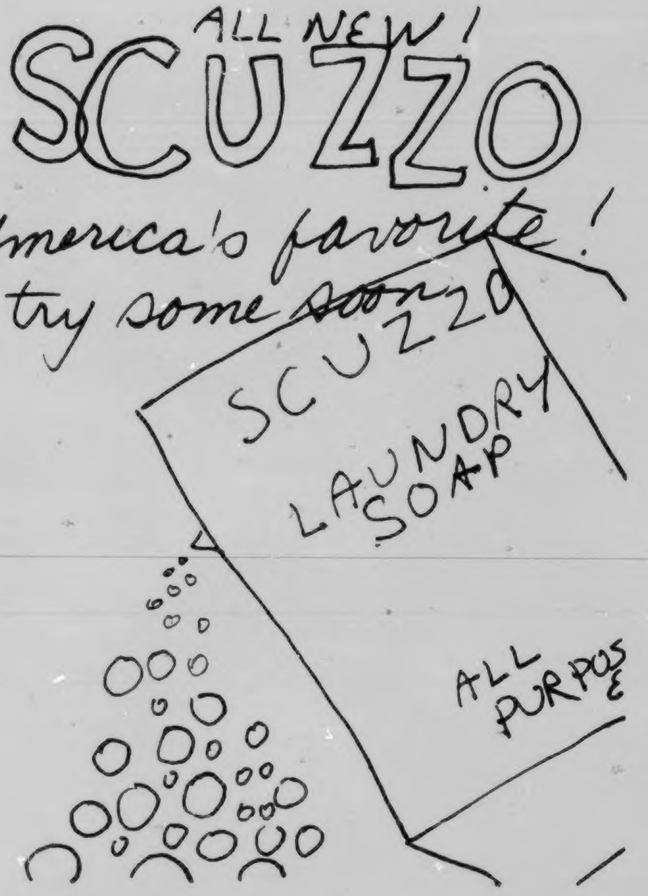
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What factors could affect your income?

Ray: My income is salaried, and very stable. But I could be affected by the success or failure of my company, and organizational changes in the company.

Micki: My own productivity, the needs and budgets of my clients, and pure chance.

Did you participate in any extra-curricular high school or college activities which were related to your field. Did these activities influence your career?

Ray: I was on the yearbook, the school magazine, the art magazine, and the art club. I won't dismiss the importance of these things, but they were not really major influences on my career choice.

Micki: I joined the theater group in high school. My college was so small that activities were very informal. I was on the newspaper staff and worked for the public relations department of the school. These things were important to my career choice, but they were no more important than the other things I've done with my life.

What factors led you into your particular job?

Ray: Just the offer of the job. Chance is especially important in this profession.

Micki: I really like doing the things I have to do. I was always interested in different styles of typeface even as a kid. I always enjoyed producing a product from beginning to end.

What do you find most satisfying about your work?

Ray: It's not boring. There's always a new problem. I like seeing a job through to the end and seeing my ideas work out the way I planned them. I get a kick out of seeing a tangible product I can be proud of.

Micki: The joy of seeing a problem solved, published, and distributed. Like designing a logo and seeing it later downtown. I love seeing the fruit of my own thinking.

What do you find least satisfying about your work?

Ray: It's frustrating. You never get to solve a problem as well as you'd like to. There are constant interruptions and harrassment. The managerial side of the job can be unpleasant -- having to push and criticize people.

Micki: The tremendous financial insecurity, especially when work is completed but not yet paid for. The designer is the last person to be consulted on the aesthetics of a project, so I'm pressured to finish on time, within a predetermined budget.

How would you advise students interested in your job to prepare for it?

Ray: For one thing, you can't aim for this particular job. You have to grow into it. For graphic art in general, you need self-confidence, but you also need to be realistic in evaluating your own work. Accept criticism and keep at it. Work on whatever you can. Follow your interests in all things. Go to museums, movies -- always keep in touch with what is going on in the visual arts.

Micki: For my job, you need to be willing to work very hard and free yourself from preconceived notions of how you want to work and how your life should be. Don't expect to have a secure income for the first ten years and be prepared to stay put in one city so that you can build a reputation. For graphic arts in general, it's hard to separate art from life. You must feel a real commitment to art.

Problems

Almost every profession involves some kind of ethical problems. Even a field as seemingly "pure" as art, forces people to face moral dilemmas. Ray and Micki both listed some of the issues which have troubled them in their careers:

Will you compromise the quality of your work for practical considerations, such as "will the product sell?" instead of "is the product good?"

Will you work for a company that produces junk you would not want to buy?

Will you use your skill (as in advertising) to trick people into buying inferior products?

Will you (in a managerial job) treat your employees fairly, especially in regard to racial and sexual equality?

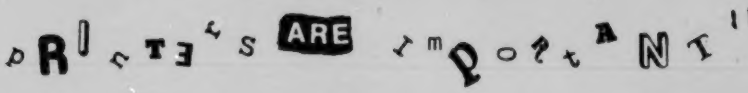
Will you allow an editor or supervisor to alter your work without consulting you?

Will you accept a job you know you cannot handle properly?

These are only a few of the issues which you might face as a graphic designer. They may not seem all that earth-shaking, but it is important that you be aware of them. There are a lot of designers around who have found that although they don't want to compromise their values, they sometimes have to, to keep on working.

Did you notice the more striking similarities in the two interviews? Both Ray and Micki felt the pleasure of seeing their work in a tangible form and both felt the same frustrations with the limitations of their careers. They both need to work diplomatically with many other people and they both need business skills. Being actively involved with the art world is important to both of them. It's interesting also that because neither of them knew in college what they would be doing in their careers, neither of them majored in graphic design. The greatest differences between Ray's and Micki's careers seem to be in the areas of financial security and job responsibility. Micki is willing to take financial risks in order to retain the independence of a free-lance career. Perhaps the most important thing to remember is that both of them are happy with their careers, and find their work satisfying and exciting.

Of course, there are other ways to make a living in graphic design. It is a big field, and involves workers on many levels. Ray and Micki represent only a small section of the group. In a large department like Ray's, there are dozens of people specializing in design, layouts, and mechanicals. In a smaller department, there are people working at jobs which combine many specialties. And publishing houses are not the only setting in which graphic designers can work. Many free-lancers like Micki expand their business into independent design studios, and hire other graphic artists to work for them. Magazines, newspapers, tv stations, and institutions and industries frequently have their own graphic art departments. Graphic design is highly competitive, but of the art-related fields, it is still the most universally necessary and most stable. As long as people read and as long as people communicate with each other, good graphic designers will always be needed.



PRINTERS ARE IMPORTANT

Once Micki has finished a design job for a client, or Ray's company has a new book ready to go to press, another whole group of professionals goes to work. As you can see from the headline on this page, the printers are important. They can make a beautiful design look like this heading, or a bad design look better than it should. Printers are the people who actually reproduced those thousands of copies of "Handbook of the Care and Feeding of the Household Chicken" which ended up on the sale table of your local bookstore. They are the people who get their hands dirty moving the type into place and inking the plates, or who work at composing machines similar to typewriters. Their work is as important to society as the work of the designers. If all the printers in your city suddenly stopped working, the whole city would immediately feel the results. A new musical show which just opened could fold overnight if the newspaper printers did not print the favorable reviews. The parents of a newlywed couple would be heartbroken if nobody printed the article describing the extravaganza wedding. Business could go bankrupt if they could not print their advertisements in newpapers and in magazines. Housewives could not save money by buying advertised grocery "specials." Telephone lines all over town would be jammed with people trying to get all the vital information they are used to getting through printed material.

Most of the actual work in a printing shop in basically technical. A lithographer, for instance, does not design the page to be printed. He/she transfers someone else's design onto a printing plate and runs off multiple copies of the design. Lithography is not the most creative side of the graphic arts, but it does give many people a very satisfying career. Printers work directly with materials, and see the immediate, concrete evidence of their work. Many graphic designers begin their careers working in print shops as a good way to learn the business.

Jobs in the printing industry are somewhat different from other art-related jobs, in that they are usually regular, salaried jobs. Most printers have strong unions which set professional standards and minimum wages. Entrance into a printer's union depends partly on the demand for new workers. As in any other field, there are always fluctuations within the trade. Years ago, linotype operators could easily join the union and find work. Today, because that process is no longer popular, it is not as easy for a beginner to find work. On the other hand, offset lithography has grown tremendously, creating thousands of new jobs for lithographers. In any technical field, new techniques are replacing old ones.

Printers have an advantage over most other art professionals in that they can find work anywhere in the country. The larger printing shops may be in big cities, but even small rural towns have a printer nearby to print up local newspapers, invitations, etc.

Not all printers work the same way. They can work in all kinds of settings. Printers can work in huge plants, or in small specialized shops. They can print up millions of copies of a toothpaste ad, or five copies of an artist's favorite etching. They can get steady jobs in a large company, or go into business for themselves. No matter how they go about it, printers can be sure that they are doing an important job, which will be useful to society as long as a demand for printed materials exists.

Major Categories of Printing Jobs

Printer - the general term for people who do the actual work of reproducing visual images in multiple copies

Compositor - the person who sets and arranges type, prior to the actual printing of material

Lithographer - a printer who works with lithographic techniques

Etcher - a printer who works with etching techniques

Silkscreen printer - a printer who works with silkscreen techniques

Screenmaker, photographic process - a person who photographically produces the stencils used in silkscreen printing

Photoengraver - a person who prepares material for printing using photoengraving techniques

Engraver - a printer who works with engraving techniques

Music Grapher - a person who prepares master copies of musical notations for photographic reproduction

Stripper - a person who prepares photo-printed material for reproduction

Color Separator - a person who separates the colors in a multi-color print and prepares separate printing plates for each individual color.

DISPLAYS AND SIGNS

Hey, what's your sign?
'Out to Lunch,' what's yours?

If astrological signs sometimes confuse us, "Out to Lunch" signs are meant to make life simpler for us. Without signs, we wouldn't know a rest room door from an exit, or "Do not Disturb" from "Please Enter." Although too many signs can seem useless, or annoying, we depend on them as a quick, efficient kind of communication. Try to notice some day how many times you have to read signs for directions, or for instructions.

Signs are actually a simple form of an important branch of commercial art -- displays. Displays include all sorts of visual messages, from a cardboard cut-out on the drug store counter, to a block-long department store window. A display can be an artful three-dimensional arrangement of merchandise, or a printed two-dimensional picture. Displays are a means of grabbing your attention and showing you something quickly.

Take, for example, poor old Rufus Doldrum. On the hottest day of July, he's dragging himself down the street, while the tar on the sidewalk sticks to his shoes and his glasses fog up so that he can not see where he's going. Rufus is on his way to an office with a broken air conditioner, next door to a limburger cheese factory. As poor Rufus collapses on a bench to wait for a bus, he spots the window of a travel agency across the street. A huge banner across the window says, "Explore Lower Slobovia this Summer." Under the banner is a perky plastic reindeer cavorting around a billowing styrofoam snowdrift, on the bank of a bright blue polyester lake. Even the lettering on the banner is shaped to look like blue-white icicles. Rufus never did feel any particular desire to go to Lower Slobovia, but today he would pawn his grandmother's silver to get there. The whole display is so appealing that Lower Slobovia looks like the greatest place on earth. If the travel agency had simply put a black and white sign in the window advertising plane fares to Lower Slobovia, nobody would even notice, much less consider going there. The agency was very clever to catch people's attention with a visual illusion of cool, refreshing scenery. And Rufus Doldrum will keep that illusion in his mind all day. The designers of that window have won him over with one of the most effective means of advertising -- the display.

Meanwhile, Rufus' mother, Dolly, is in a department store uptown, looking for a new dress. As she gets off the escalator on the fashion floor, she spots a group of tall, slinky mannequins in white satin evening gowns. The mannequins are posed against a background painted to look like a

Some Jobs in Signs and Displays

Display Manager - supervises the design and construction of graphic displays

Display Designer - works under the supervision of the display manager, designing the appearance of a display

Display Artist - designs and paints backgrounds and props used in displays

Director, Merchandising Display Department - supervises the design and manufacturing of paper display units used to advertise products

Merchandise Displayer - arranges props and store merchandise in displays to attract a customer's attention

Display Assembler - designs and constructs models of advertising displays according to the instructions of a display manager, or a client

Sign Designer - draws designs for signs, including backgrounds, colors, and other details

Diorama Model Maker - does carpentry work on custom displays according to designer's blueprints

Sign Painter - does all aspects of work on painted signs, either for reproduction or individual custom-made signs

Sign Writer, Hand - paints, prints, or draws signs used for display purposes

cruise ship and the whole department is decorated in a nautical theme. The walls are draped with fish nets and the price tags are shaped like starfish. Every detail is in keeping with the image of a glamorous holiday atmosphere. Dolly knows perfectly well that she is not built like a mannequin and that nobody ever wears evening dresses to her bridge club, but she cannot resist looking at the clothes. Ten minutes later, she's going to come out of the dressing room ready to buy a pair of feather-trimmed satin pajamas. Dolly Doldrum has joined her son as a victim of visual illusion. She too has experienced the tremendous influence of display designers.

Of course, the purpose of signs and displays is not really to trick people. It is up to the customer to have better sense than Rufus and Dolly have. The sign or display designer is simply out to catch people's attention and to get them interested in an idea, or a product. To do this, display designers create visual images which are as attractive and noticeable as possible. This work can take skill: the display designer has to consider colors, shapes, sizes, and all the other visual elements with which fine artists work. And display designers have to work within the limitations of budgets, time restrictions, and availability of materials.

Judy - Display Designer

Judy is a display designer at a department store in a large city. It has taken her several years to work up to that position. When she first was hired by the store, she worked as a trainee, changing mannequins and taking directions from the senior staff. Gradually, she worked up to building props, printing backgrounds, and designing signs and posters. Now as a designer, she is responsible for planning the layouts of signs and posters, and for choosing fabrics, and for designing the props for the major displays at the store. She has assistants to do the work which she used to do. Since she works at the main store of a chain store, her designs are sent to the branch stores, to be copied by the display artists and assemblers there.

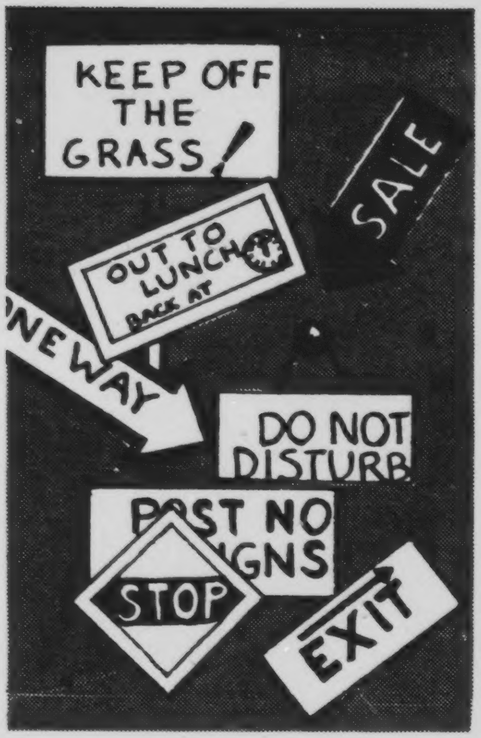
Although Judy was lucky to be hired as a trainee, she did have some qualifications for the job. She had gone to a four-year college as a fine art major, with the intention of becoming a painter. She later discovered, as many do, that she needed some other way of earning a living. Since she had always been interested in displays she started looking for jobs in large stores. It was by chance that one of the stores did need someone with an art background to help in the display department. Working up to her present job was not a matter of luck. She had to prove that she had the ability to do the work, and she had to learn the necessary skills.

Judy feels now that she would have been better off majoring in display art in college. That way, she would have had some technical skill and practical experience when she began. Her training in two-dimensional art had not really prepared her for working with three-dimensional displays. She also feels that her career is not necessarily limited to displays. If she should some day want to do something else, the experiences she has had as a designer could help her to get into some other branch of commercial art. She keeps an up-to-date portfolio of examples of her work, as visual proof of her abilities. This portfolio will be useful for getting work in advertising design, graphic design, or illustration. Naturally, it is difficult to switch from one career to another, but it is not impossible. Display art is so similar to the other graphic arts that many of the skills are the same.

Advice for Students
Interested in Display Work

Judy had some advice for students who are interested in display work. She also had some words of encouragement:

- Stick to large cities. Most of the design work is done there.
- In college, try to get into a Bachelor of Fine Arts program, with a major in commercial design.
- Learn all you can about the technical side of advertising and graphics.
- Be patient and tolerant enough to cope with frustrations. You'll have to work under pressure, with limited budgets, and design problems that don't always interest you.
- But, it's a good field that won't die out. There will always be designers, although the methods may change.
- The income is stable, with regular promotions.
- It's an interesting job. The activities are varied, and a designer has some freedom in the job.



Dick - Sign Painter

Dick is also involved in creating visual messages, but his career is less "glamorous" than Judy's. Dick has been a sign painter for over 30 years. Because the signs he makes are usually simple and direct, he does very little designing. Most of his time is spent in production work. He is employed by a suburban town in the department of public works. He has a regular 9 to 5 job and works in an office in the town yard. Dick is responsible for making the kinds of signs you see in any town -- the signs listing playground rules, noting historical monuments, or pointing the way to city hall. Sometimes he hand-paints one-of-a-kind signs (as for a special event in town) and other times he prepares silk-screens in order to print multiple copies of a sign. He usually does all the work himself, from laying out the composition, to hand lettering and applying the finishing touches.

Dick considers sign painting a really good job for anyone who has the patience to spend long hours at detailed work. His income is stable and his working conditions have always been pleasant. He finds it satisfying to do a job from start to finish and to see his signs out in the city. The trade is useful, since signs are very important in our lives. Dick wants to encourage young people to consider sign painting as a career. It is one of the few art-related fields in which there are more jobs available than there are qualified people. There are a lot of technical skills involved in lettering and production, but Dick believes that all those skills could be learned. He learned sign painting at a technical school and considers that is probably the best way for a beginner to learn.

Once you have the basic skills of sign painting, there are several kinds of jobs to consider. You could work for a town, as Dick does, or for a private sign company. Some sign painters work on a free-lance basis, or go into business for themselves in small shops. You can also choose to specialize in some particular kind of work, such as designing neon signs or customized hand lettering. In any case, the field is a useful one with room for new people.

PHOTOGRAPHERS AND PHOTOTECHNICIANS

Most of us have a very romantic image of photographers. We can easily imagine the news photographer hanging from the edge of a building snapping that prize-winning shot of an earthquake cracking open Los Angeles -- or hiding in the locker room of the professional baseball team waiting for the chance to get a picture of the leading pitcher socking the manager in the face. Some photographers do get assignments like that, but as you can imagine, there is a lot of competition for those jobs. Most photographic work is less glamorous than it seems.

All photographers have a common concern with the problems of capturing visual images on film. As anyone who has taken a terrible snapshot knows, it is not easy to get a photograph to look the way you wanted it to look. Skill and experienced judgment are necessary to choose the right cameras, lighting equipment, film, and to capture the visual image that you are seeking in the printed photograph. It also takes a professional attitude to work with a large crew of people, as many photographers do.

Some photographers consider themselves fine artists, and use their cameras as means of expression. The photographers included in this chapter, however, are involved in some kind of commercial work. The field of commercial photography is big enough to include over 200,000 professional photographers and phototechnicians. There are so many specialties within the field that most people have to choose one particular branch of the field. Very few photographers can really handle all kinds of assignments. It would be most unusual to find a professional photographer taking pictures of an earthquake one day and a family portrait the next day.

Portrait photography is a very familiar specialty. At some time in our lives, most of us will go

Jobs in Photography

This list of jobs describes still photography. Motion picture camera work is covered in another chapter.

Photographer - general term used for all people who operate cameras and develop pictures for artistic or commercial purposes

News Photographer - photographs people and events to illustrate news stories. Might specialize in one area, such as sports

Commercial Photographer - photographs people, merchandise, fashion, or any commercial subject matter

Portrait Photographer - specializes in photographing people

I.D. Bureau Photographer - photographs people, events, and evidence for use by government agencies.

Biological and Scientific Photographer - photographs biological specimens, microscopic slides, and other technical subject matter for use by scientists and medical doctors

Aerial Photographer - photographs sites from airplanes, for news, scientific, engineering, architectural, or military purposes

Finish Photographer - photographs the finish line at a race to determine the winner

Candid Photographer - takes candid photographs of people, in order to sell them copies of the photographs

Photo Researcher - locates and maintains files of photographs used for illustrative and research purposes

Photographer, Photoengraving - photographs material to be transferred to printing plates and used in the photoengraving process of reproduction

Photographer, Lithographic - photographs material to be transferred to printing plates used in the lithographic process of reproduction to a portrait studio to have our pictures taken, or hire a photographer to take pictures of a wedding or a graduation. The portrait photographer usually runs the studio as a small business, doing all aspects of the work from printing the pictures to keeping the financial records. In a larger studio, the owner/photographer usually hires assistants to take over some of the technical darkroom work and the billing and accounting.

Commercial photographers can specialize in taking pictures of anything from fashion models to refrigerators. Even among a group as specialized as fashion photographers, there will be people who take only pictures of shoes or use only one particular style of lighting.

Perhaps the most important differences among photographers is in how they work, and not in what they shoot. Photography is basically a free-lance field. For most people, it provides a rather unstable income. Relatively few photographers have regular, salaried jobs, although factories, stores, and institutions hire photographers on a regular salary to document inventory, record the progress of a project, or anything which must be visually recorded. The small number of salaried jobs could be an important consideration in choosing photography as a career, rather than a hobby. As a career, it can be uncertain. You not only face the problems of making a dependable income as a free-lancer, but you face tremendous competition. Photography has become very popular as a hobby, and many amateurs turn professional after years of experience. Many photography schools exist now and some colleges are offering photography as a major in degree programs. With competition from all these directions, only a handful of photographers can get to the top of the profession and stay there.

Biological or Scientific Photography

Biological or scientific photography is one of the newest and most interesting photographic specialties. Scientific photographers work with highly complicated techniques to record things which can't be seen by the human eye: high speed cinematographers can show a flower opening and closing by speeding up a process which is too slow for the eye to perceive. Infra-red and ultraviolet photography can reveal images which are not visible in ordinary light. Astronomical photographers can take detailed pictures of stars which are too far away for us to see at all. Medical photographers have managed to take beautiful pictures of the insides of our bodies. With new techniques being developed all the time, scientific photography can be a very exciting field.

Jobs in Phototechnology

This list does not include the people whose work is so technical that it is not really art-related. The people on this list do use some kind of artistic skill or judgment in their jobs. Phototechnicians generally work at salaried jobs. Much of the work is rather routine.

Phototechnician - the general term for people involved in the detailed work of photography and photo reproduction

Film Developer - processes photographic film with darkroom equipment to produce negatives, or positive prints

Copy Camera Operator - uses a copy camera to make enlarged or reduced copies of printed materials, such as photographs or drawings

Photo Finisher - does all the work involved in drying, trimming, and mounting photographic prints

Negative Cutter and Spotter - examines and retouches film negatives to prepare them for printing

Photo Checker and Assembler - examines negatives or prints for defects, suggests corrections to be made, and assembles and packs the finished product

Photograph Retoucher - retouches photo negatives and prints to accentuate attractive features and eliminate defects

Colorist, Photography - colors photographs with paint to make them more natural, or lifelike, in appearance

Discussing the training of photographers is difficult, since it is a relatively new field. Many of the top professionals began their careers before it was even possible to study photography in college; those photographers might very well advise you to learn on your own. It is becoming more usual, though, for photographers to learn their skills in school. Perhaps there is no "best" way to go about it. A school can offer a fast, efficient way of picking up techniques, artistic guidance, and the use of valuable equipment, but it is certainly no guarantee of a job. A photographer's portfolio is far more important in job hunting than is educational background. The most important fact to remember about careers in photography is that they can be as uncertain as careers in fine arts. Free-lance photographers, just as painters or sculptors, may need some other way of making a living until they can establish their reputations.

Sources of Additional Information

- Books and Pamphlets

  Photography in Your Future: Kodak Pamphlet #AT-15. Consumer Markets Division, Kodak, Rochester, New York 14650

  Art Career Guide. Donald Holden. New York: Watson-Guptill Publications, 1973.

  Careers in the Visual Arts. New York: Visual Arts Press, 1973.

  Occupational Outlook Handbook. Washington, D.C.: U.S. Bureau of Labor Statistics, 1974-75.

  Preliminary Exploration of Occupations in the Arts and Humanities, A. Cambridge, Massachusetts: Technical Education Research Centers, 1975.

- Periodicals

  Art Direction

  CA

  Print

  Packaging Design

  Graphics

  Art Directors Annual

  Penrose Annual

  Graphics Annual

  American Artist

  Illustrators Annual

- Associations

American Institute of Graphic Arts
1059 Third Avenue
New York, New York 10021

Caricaturists Society of America
218 West 47th Street
New York, New York 10036

Drawing Society
41 East 65th Street
New York, New York 10021

International Graphic Arts Education
  Association, Inc.
One Lomb Memorial Drive
Rochester, New York 14623

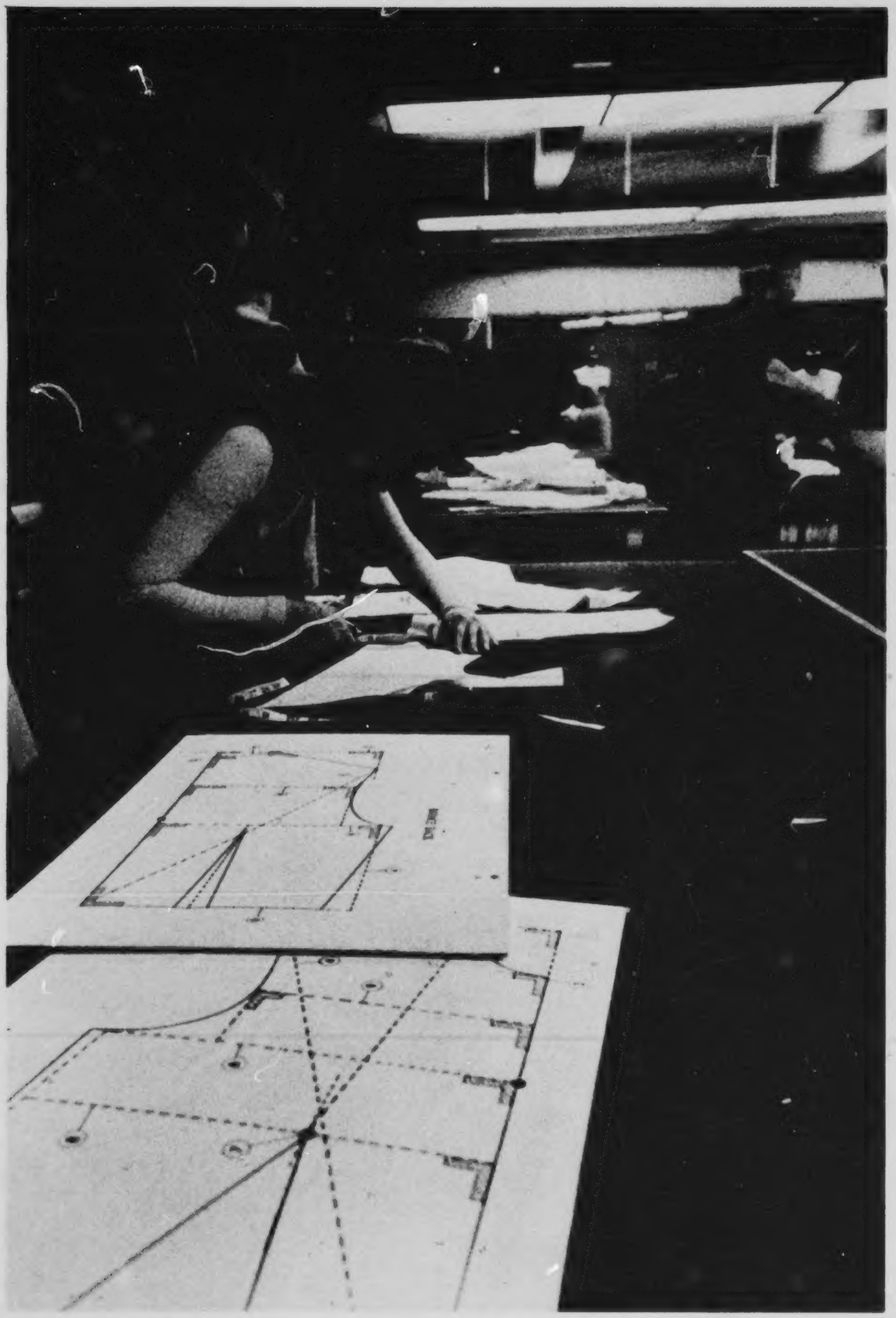
National Academy of Design
1083 Fifth Avenue
New York, New York 10028

National Cartoonists Society
152 Colonial Parkway
Manhasset, Long Island, New York 11030

Pen and Brush Club
16 East 10th Street
New York, New York 10003

Professional Photographers of America
1090 Executive Way
Des Plaines, Illinois 60018

Society of American Graphic Artists
1083 Fifth Avenue
New York, New York 10028



3. PRODUCT DESIGN

INTRODUCTION

Graphic designers create images to look at and to read. Product designers create objects to use. Product designers plan the form, the appearance, and sometimes the function of all sorts of products we use. Unless you are sitting in the middle of a corn field, or on top of an iceberg, you are probably surrounded by examples of product design. For instance: your chair, desk, shoes and socks, wastebasket, doorknob -- even the barrette in your hair or the comb in your back pocket. None of these grows wild in nature, so someone has to manufacture them. And if they are well made, then someone had to design them. Someone even had to design the machines and the factories which produced them.

Product design is the general term used to describe three separate professions: industrial design, textile design, and fashion design.

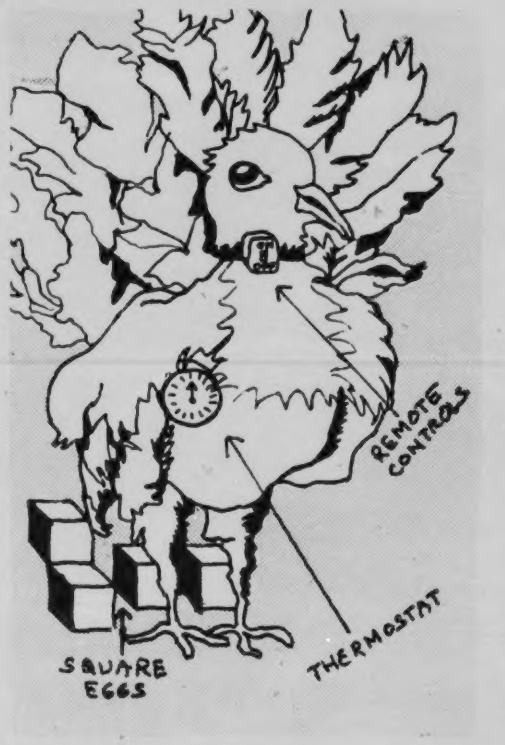
INDUSTRIAL DESIGN

Yahoo Universal Kinetics (YUK for short) is a large manufacturing company. It employs a full-time staff of industrial designers to develop and test new products. At this very moment, YUK is working on a top-secret project: the development of an experimental model of an all-new, fully automatic, completely immersable, all weather chicken. The company has done extensive research on public opinion and has noticed a sharp decline in the popularity of chickens. For this reason YUK is seeking to improve the common chicken along these lines:

The new chicken will

- Lay square eggs, as these will not roll off the kitchen table and make a mess
- Weigh no more than 2.37 pounds, as the average family has become smaller and the conventional-sized chicken tends to result in leftovers
- Be automated to respond to remote control signals. Unautomated chickens tend to cross the road and get lost.
- Be completely machine washable. Conventional chickens have always resisted taking showers.
- Maintain a constant body temperature of 350° Fahrenheit, so that when they reach maturity, they will be fully cooked.

Chances are this automated chicken will never be produced. But if it is, it will be an industrial designer who will hatch the idea. An engineer might work out the electrical system and an economist might plan the financing of the chicken, but the industrial designer is the real mother hen of the operation. He/she will study the mechanical specifications and production costs of the chicken and design a form to suit all those requirements. If the chicken is to be a cordless model, the designer will shape the chicken's body with room for batteries. If the chicken is to be sold in supermarkets, the designer will decorate the chicken in bright colors to attract the customer's attention. Meanwhile, in another manufacturing company, someone has heard about YUK's plans. This competitor's designers are hard at work inventing special, square omelette pans to accommodate new square eggs.



Of course, automated chickens are not an essential contribution to society. This is an example of a product which would be invented to create a need. The designers of an automated chicken would hope that once people got used to their product, they would eventually come to consider electric chickens a necessity of life. Industrial designers are not always so cynical, though. Most products are designed to fulfill a real need. There is always room in this world for a safer toy, a more comfortable chair, a less expensive refrigerator.

Specialized Jobs Within Industrial Design

Industrial design is a general term used to describe several kinds of jobs. Some industrial designers do all the activities on this list, but most specialize. These are some of the specialized jobs within the field of industrial design:

Industrial Designer - the general term for people who design the appearance, form, and/or function of manufactured products

Commercial Designer - an industrial designer who specializes in the styling and decoration of products

Model Maker - constructs scale models or products, usually in clay, to visualize the designer's plans in three dimensions

Package Designer - specializes in designing the appearance and/or form of packaging materials

Industrial Renderer - makes detailed perspective drawings of products to be manufactured

Patternmaker - draws the master pattern of a product, following the specifications of the designer

Model Builder - makes and assembles parts for models of furniture

Sample Maker - fabricates samples of small products, such as jewelry.

Industrial designers may also specialize in some particular kind of product, such as:

Furniture
Metalwork
Jewelry
Musical instruments
Glassware
Tile
Pottery and porcelain
Toys
Etc. ....

Industrial design seems like a small field when you consider the tremendous impact it has on society. There are only about 10,000 working designers in the country. It is also a relatively new field -- industrial design has been recognized as a distinct profession for only about 50 years. Before that time, very little thought was given to the actual designing of products. Engineers and manufacturers designed the appearance and form of manufactured goods as well as the mechanical function. With only one popular car on the market, for instance, nobody really needed to make it more attractive, more comfortable, or safer. The customer did not have much choice. Now that there are hundreds of models to choose from, every company competes to turn out the most appealing car it can design. Every automobile manufacturer now needs a staff of designers who have the artistic skill and judgment to work along with the engineers.

What Do Industrial Designers Do?

Industrial design is basically a "go-between" job. The designer considers the needs of everyone making or using a product, and then comes up with the solution which suits the needs of as many people as possible. Because of this function, the designer's work frequently overlaps with the work of other professions, such as engineering or drafting. But no matter what product is being made, or how technical the job may be, the industrial designer's job would include some combination of the following responsibilities:

- To research the product -- the designer has to know what consumers want, how much they will spend, and what improvements or inventions are needed
- To sketch a preliminary picture of the new design, based on the research
- To alter the sketches after discussing them with engineers, supervisors, and business advisors
- To make a three-dimensional model of the design, usually in clay
- To make a sample, working model in the actual materials to be used in manufacturing
- To have the final model approved by everyone involved
- To make detailed drawings of every aspect of the model; the engineers use these drawings as blueprints for planning production methods.

In order to carry out all industrial design tasks, the designer must know the business and technical problems involved in whatever product is being designed. If Monty were designing a chair, he would take many factors into consideration. First, the chair should be comfortable. Then Monty would style it to look attractive and appropriate for its purpose -- a lawn chair isn't covered in velvet, and a bedroom chair isn't often made of plastic webbing. Monty would design it so that the chair could be easily manufactured. A chair constructed of 100 pieces would be harder and costlier to produce than a chair made in four or five pieces. The chair would also be designed in

Monty's Tasks

Monty has been an industrial designer for seven years, working for a design consulting company. He's designed products as varied as tv sets, sewing machines, weaving looms, deodorant cans, and even a helicopter. He spends most of his time at a drawing board, working out his design problems. This could mean anything from sketching a deodorant can over and over again to find the most attractive label design, to molding it in clay to find the best shape to fit the human hand. Naturally, this is the work Monty enjoys most. But he does have to spend some of his time writing reports and meeting with clients and colleagues. Occasionally, he has to do what he calls "grunt stuff" -- changing light bulbs and going out for coffee. Even the most interesting careers have their share of everyday chores.

materials which are economical and durable. The colors and the fabrics would be chosen to coordinate and appeal to popular tastes. The legs would be designed so they would not cave in. After all this work, Monty would check to be sure that his design is acceptable to the manufacturer, and that the patternmaker at the factory can follow his detailed drawings.

How Do Industrial Designers Work?

There are three ways of working as a designer:

- In a manufacturing company
- In a design consulting firm
- As a free-lance.

There are some important differences among these choices.

Most industrial designers work in manufacturing companies which are scattered around the country. The designers in one company are, of course, limited to working on whatever that company happens to produce. A very mechanically oriented designer would not be too happy working for a plastic jewelry manufacturer. If YUK, for instance, went into the typewriter business, its designers would work only on products related to typewriters. One of the designers' first jobs might be redesigning the factory to accommodate new machinery used to produce a new line of typewriters. They might develop a new line of ribbons, erasers, and typewriter tables as well. There would be some variety in the work, but not as much as in Monty's consulting job. Designers who work in large companies have the advantage of some variety, but there is another factor involved in choosing that kind of job: on a large staff, designers tend to specialize in one part of the design process, such as drafting, or model making, or they might specialize in designing with one material, such as metal, or plastic. On a small staff, the designer has more chance of doing a little of everything.

A beginner at a large company would start as an assistant, helping develop the senior designer's idea. The senior designers are the ones who create the ideas, supervise the assistants, and coordinate their work with other departments in the company. Sometimes senior designers get involved with very complicated problems of long-range planning: a company like YUK could be busy right now planning for an expected public demand for solar-powered toothbrushes in the year 2020. Its designers would already be working on production plans for the first disposable, economy-priced model.

Not all staff jobs are within manufacturing companies. There are many design consulting firms, centered mostly in New York, Chicago, and a few other major industrial areas. These are independent companies which provide a service to manufacturers who do not maintain adequate design staffs of their own to handle all their work.

Consulting companies can specialize in some particular kind of work, or they can take any design job that comes along. One month the company may design a whole new concept in packaging like the pop-top soda can, which was only invented a few years ago. The next month they may work on developing a variation of the Frisbee. Many designers prefer to work alone, on a free-lance

The Ideal Product Designer

A product designer (he preferred that title to "industrial designer," which he felt was too all-inclusive) described an "ideal person" for his job. This is the description he gave:

> Anyone who goes into design should have a genuine appreciation for fine things. An ideal person would be sensitive to details and have a good sense of sculptural form. He/she should have a solid academic background in design and a thorough knowledge of perspective, drawing, materials, and fabrication processes. This person should also have a talent for problem-solving. Product design depends on that ability. As for personality characteristics, the ideal person would be a good listener and willing to compromise in order to work with a lot of people. He/she would need tremendous motivation and enthusiasm. In a field with such competition, you need to be ambitious just to survive.

basis to be free for choosing projects which especially interest them. Free-lance and independent consultants can not, however, always be sure of having enough work to do. The whole field of industrial design is vulnerable to financial instability. When the economy is slow, industries cut back and the designers may have little work to do.

Industrial design is a very loosely defined profession. Although it is usually associated with consumer goods, some designers also create new weapons, tanks, submarines, etc., for the military. On the other hand, industrial designers are involved in medical equipment design for the Peace Corps and government-sponsored design projects for underdeveloped countries.

Specialties

Because industrial design is relatively new and loosely defined, individual professionals frequently have different opinions about what specialties are and are not included in their field.

These are some examples of specialties which could be considered "industrial design," although they overlap with other professions, such as architecture or graphics:

- Displays and exhibits for industrial fairs
- Displays and exhibits for museums
- Designs for commercial buildings, such as gas stations or supermarkets
- Designs for boats and ships

"Human engineering" is another new specialty. Designers are studying the body in order to create products which are safer and more comfortable for people to use. Even though our industrial environment is not always hospitable to us, until recently very little attention was paid to the "human element" in manufacturing. We all know what it is like to start squirming after ten minutes at a movie because the seats are very uncomfortable. Or to hold a cup with a handle that is either too wide or too narrow to grasp. Until a few years ago cars were designed without much concern for the people driving them. Seat belts and padded dashboards are new as standard features, because the public has demanded that the product designers consider safety as well as marketability.

Public taste, as well as public demand, is a major influence on the design profession. One successful industrial designer believes that her field will not become as large and as prestigious as it should be, unless public taste improves. It is apparent from the amount of shoddy products around that good design is not universally understood or appreciated. There is no reason for a company to produce a new line of inexpensive sturdy bicycles for example, as long as people go on paying high prices for gaudy cheap bikes that fall apart in a month. Manufacturers do not redesign poor products until the public demands better ones.

Preparation

Industrial designers need to be very well trained. Most would probably agree that postsecondary education is absolutely necessary in order to find a job. Industrial design is offered as a major in art schools, technical schools, colleges, and universities. Competition for jobs is so fierce that employers can demand extensive academic backgrounds from applicants. Beginners are most likely to find jobs if they have an academic degree with a major in industrial or product design. These days, a master's degree is becoming a common requirement. It is possible that in the future, industrial designers will be licensed to practice, like doctors or lawyers.

College Courses

Look at the college catalogues to get an idea of what a course of study in industrial design is like. The program at one school in New York includes:

- 24 credits of basic art classes.
- 42 credits of "critical studies," which includes such courses as art history, art criticism, literature, and social sciences
- 36 credits of industrial design studies. This includes courses in manufacturing processes, package design, marketing, and exhibition and display
- 30 credits of electives related to the field.

Product design goes beyond just industrial design. It also includes the tremendous textile and fashion business. Although the "fashion world" seems extremely glamorous, there is very little difference between fashion design and industrial design. All mass-produced products, whether "hard goods" or clothing, go through a similar process of design, manufacture, and marketing. There are, however, some special characteristics of careers in textiles and fashion design.

TEXTILE DESIGN

Most textile designers, like industrial designers, are employed by manufacturing companies in regular staff jobs. Only a few work in design consulting companies and even fewer can survive as free-lance. Just as industrial designers, they are responsible for creating the form and appearance of new products and must understand the materials and processes involved in textile manufacturing.

Textile Designers

Textile and fashion designers are also part of the product design profession. These are some major textile jobs for commercial designers:

Textile Designer - the general term for people who design any aspect of any textile product

Cloth Designer - designs the weave, pattern, color, or manufacturing procedure for cloth

Screen Printer - prints designs on the textiles using silk-screening process

Clothing Designer - the general term for people who create designs and prepare patterns for clothing. May specialize in some aspect of the design process, or some kind of clothing, such as fur, hats, shoes, handbags.

Copyist - studies clothing fashions and designs styles based on competitors' styles, or incorporates popular features into original designs

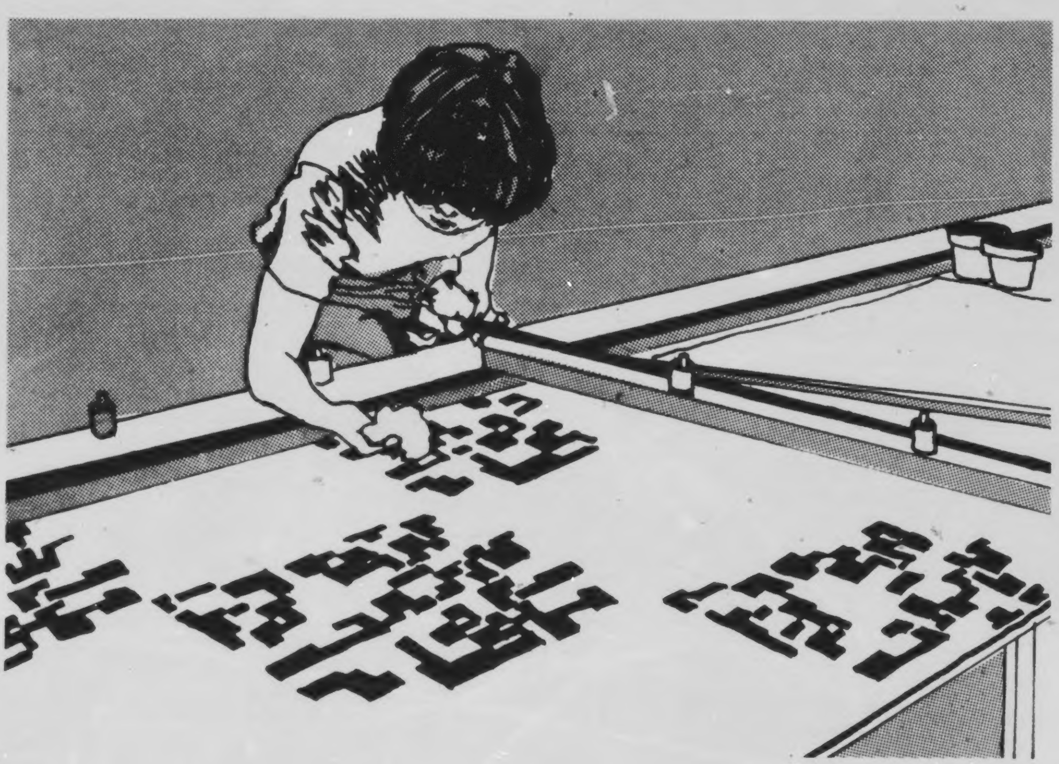
Tailor - Designs and/or makes custom tailored clothing

Dressmaker - specializes in making women's custom clothing

Wallpaper Artist - designs patterns, textures, and color schemes for wallpaper

Carpet Designer - a textile designer who specializes in carpets and rugs.

The creation of a new fabric involves several steps. First, someone designs the pattern in which the threads interlock to form the fabric. If you look closely at the fabrics around you -- curtains, upholstery, clothing -- you will notice that all of them are different. Some are loosely woven, with thick threads spaced so far apart that you can count them. Others are densely woven, or have decorative patterns woven right into them. Most fabrics intended for upholstery are designed to be heavy and durable. Lingerie fabric is usually light and delicate. Manufacturers expect designers to consider all these qualities of appearance and practicality in creating new textiles.



Designing the texture and weave of a textile is really a three-dimensional problem. Textile design is a cross between sculpture and engineering, which makes it more like industrial design than you might expect.

Textiles Print Design

Another aspect of textile design very similar to graphic design is the creation of patterns used in printing fabric and wallpaper. Print designers work the way some illustrators do. They design decorative patterns to be stamped onto fabrics. They must understand the type of fabric being printed, the method of printing, and the clients who will use the fabrics. A textile manufacturer would not print on drapery cloth in the same way as on flannel. A print of giant orange flowers on a black background might be sold as a curtain for a hotel lobby; it would not, however, be printed on the flannel which the manufacturer hopes to sell to a company manufacturing baby blankets. Designers must always be familiar with the purpose of, and the market for, their products.

The trend in hiring and advancement in textile design is the same as in industrial design. Beginners start as assistants, doing routine work for the senior staff. Since tremendous competition exists in most design fields, a beginner does need some postsecondary training in design just to get started. Senior designers are the ones who create original ideas and do long-range planning with the engineers, chemists, and business people. On a large staff, each designer specializes in some particular aspect of design. A colorist, for example, specializes in creating and coordinating new color combinations in response to changing public tastes.

Textile Designers vs. Weavers

Sometimes it is hard to tell product designers from craftspeople. A textile designer, for example, may do many of the same things that a weaver does. The difference is that the weaver does all the work of designing and producing individual textiles, while the designer has a more specialized job. Designers only plan the textiles and other people mass-produce them. There are, however, "production craftspeople" who are somewhere between designers and craftspeople. They design textile patterns for mass production, but they also do much of the actual production work themselves. (See the "Crafts" chapter for more about production crafts.)

FASHION DESIGN

What would it have been like to be a fashion designer in New York at the turn of the century?

Probably very boring -- there were no fashion designers in New York at the turn of the century. There were custom tailors and dressmakers, but true production design was unheard of and fashions originated in Europe, not New York. The ready-to-wear fashion industry started to develop in this country around 1900, as part of the mail-order business. As more and more people ordered mass-produced clothing from catalogues, manufacturers began using designers to expand the variety of their styles. For many years designers copied the European fashions and it is only recently that American designers have developed an original style of their own. Even now, there are only a few thousand fashion designers in the country, and most of them are in New York.

Despite all their reputation for glamour, fashion designers work very much like all other designers. They are basically artists who coordinate the appearance of a product with its function. An evening gown is, in some ways, like a refrigerator. True, you can't keep celery in a sleeve, and a dress can't dispense ice cubes, but the designers of both products deal with the same design problems. Both the dress and the refrigerator have to be manufactured at a reasonable price. Both have to be designed in pieces which can be cut according to a pattern, and both have to be visually appealing.

What Do Fashion Designers Do?

Fashion designers need a combination of skills. The design process includes sketching, draping, patternmaking, sewing, sample cutting, and selection of fabrics and trims. Few designers actually do all those things themselves, but they must understand each step of the process well enough to direct their assistants, or work with their colleagues.

Sketching is the first step in fashion design. This is probably the most creative part of the process, when the designer starts to form an idea on paper. Then the fabric is chosen and draped over a model, to see how the material folds and clings. Once the sketch and shaping is approved, the designer makes a life-sized pattern of the garment. Before the pattern goes into production at the factory, the designer makes a sample of the design, so that final changes can be made.

Not all designers work on mass-produced clothing. Some open custom shops and make only a few copies of each style. Others design one-of-a-kind costumes for theater, movies and tv. (See Exploring Theater and Media Careers: A Student Guidebook.) Many designers work for the commercial pattern companies which cater to the home-sewing market. Still other designers work on other fashion items; furs, shoes, and all sorts of accessories are also part of the fashion industry.

Fashion designers spend time away from the drawing board. They are responsible for directing their assistants, estimating production costs, dealing with clients, and handling general business matters. They all need to keep up with fashion trends by going out to fashion shows and being very observant. Some designers specialize as "copyists" -- literally copying expensive fashions for cheaper mass production, or copying details to incorporate into original designs.

Most designers work under tremendous pressure. Every year they produce four "collections" of from 30 to 100 garments. This means that while they are busy selling one collection, they have another collection in production, and yet another on the drawing board.

Fashion design is fiercely competitive. There are far more would-be designers around than there are jobs. It is also a very unstable industry. A sudden change in public taste can either wipe out a whole industry, or create a new one. When Clark Gable appeared bare-chested in a movie, millions of men stopped buying undershirts. President Kennedy always appeared in public without a hat, so men's hats went out of fashion overnight. Jacqueline Kennedy did wear hats, so the women's accessory business expanded to meet the sudden demand from women who wanted to copy the President's wife.

Program of Study for Fashion Design

This is the program of study for fashion design majors at a college in New York:

- 24 credits in basic art
- 42 credits in "critical studies." This includes courses in art history, art criticism, literature, and social sciences.
- 36 credits in fashion studies. This includes fashion theory and analysis, history of costumes, fashion design and illustration.
- 30 elective credits, chosen from: anatomy, marketing, textile printing, textile science and design and professional seminars.

Because of the competition, a young designer usually has to start with a fairly routine job. It would be very unusual to find a beginner working even as a designer's assistant. Beginners are usually hired as assistant cutters, drapers, or drafters. Any of these design or production skills could be used as a means of getting into the company. It can takes years to learn enough about the business to work up to the position of designer.

The trend in hiring is in favor of people with advanced education in design. One successful children's wear designer said that if she were looking for a trainee to hire, she would choose someone who had majored in design at a four-year college and had at least two years experience at some kind of fashion-related job. A college design department or a specialized fashion school is a good place to meet people in the business to obtain job "contacts." Teachers are frequently designers themselves and manufacturers sometimes go directly to the schools when they are looking for new employees.

Very few fashion designers try free-lancing. Unlike industrial design, fashion houses almost all have their own design staffs to handle all their work. Free-lancing is generally done as a way to keep working while waiting for a job. It takes a tremendously aggressive person to go around selling ideas to manufacturers.

Aggressiveness is a key word in fashion or textile design. Designers have to fight competition to reach the top and fight even harder to stay there. Fashion has always been portrayed as a frivolous "glamour" industry -- by people on the outside.

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Art Career Guide. Donald Holden. New York: Watson-Guptill Publications, 1973.

Occupational Outlook Handbook. Washington, D.C.: U. S. Bureau of Labor Statistics.

Preliminary Exploration of Occupations in the Arts and Humanities, A. Cambridge, Mass.: Technical Education Research Centers, 1975.

- Periodicials

Design

Art Direction

Packaging Design

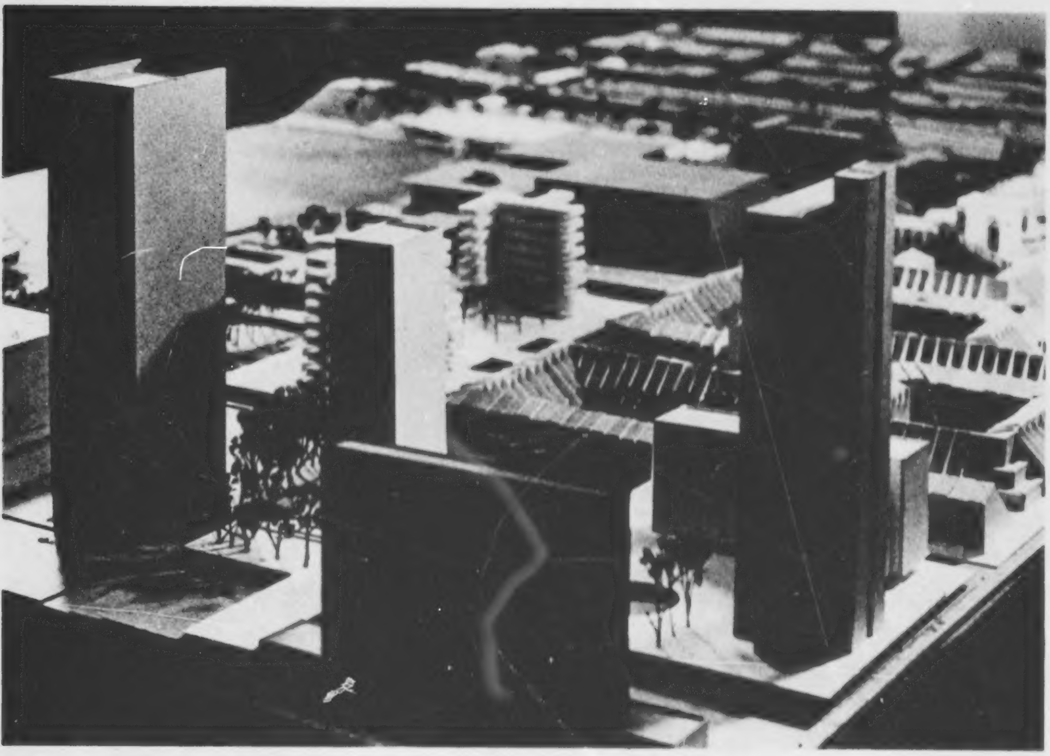
Craft Horizons

- Associations

The Fashion Group
9 Rockefeller Plaza
New York, New York 10020

International Association of Clothing Designers
12 South 12th Street, Room 1512
Philadelphia, Pennsylvania 19107

National Academy of Design
1083 Fifth Avenue
New York, New York 10028



4. ENVIRONMENTAL DESIGN

INTRODUCTION

Product designers create *things* -- environmental designers create *places*. The term "environmental design" refers to all the design professions involved with planning and creating the spaces we live in. An environment can be a space as small as a telephone booth or as large as a planet.

Take, for example, the legendary planet Wingon, where environmental design was a well developed art centuries ago.

Wingon was a tiny planet, only a few thousand miles from Earth. Just as people believe that the earth was formed by breaking away from the sun, Wingon was formed by breaking away from Earth. Many eons ago, a huge chunk of chicken farming land in the West broke away from the earth's crust, leaving the gaping hole we know as the Grand Canyon. The new planet stabilized in an orbit which exactly followed the earth's orbit. This put Wingon in a constant eclipse of the sun, so that the inhabitants depended entirely on Earthglow for light and warmth.

At first, the people of Wingon built their farms and towns as they had on Earth, but they soon saw that they needed a different kind of environment. Wingon is a cold planet, and conventional Earth houses were not warm enough. Single houses standing exposed to the wind were impossible to heat, and it was wasteful for each family to build its own furnace. Soon they learned how to build homes beneath the surface, with mirrored roofs to catch the Earth's light. They built giant reflector ovens to collect the warmth and clustered hundreds of homes around each heating core. This allowed them to keep the heat recirculating throughout all the houses.

Wingon's greatest resource was, of course, the chicken. The original Wingonian architects developed thousands of ways to use this resource. They used feathers for insulating their homes, ground egg shells for plaster, and chicken fat for lamp oil. Eventually the whole planet was covered with an underground network of towns, roads, public parks, and co-op coops. Since everything had been carefully planned *before* it was built, there were no slums on Wingon. There was no pollution, no overcrowding, and no wasteland. They even planned everything to be as beautiful as it was practical. It was so beautiful, in fact, that the Wingon culture did not include the concept of vacations. The Wingon motto was, "There's no place like home."

Wingon probably never existed, but if it did, we could learn from its people. Only recently have we seriously considered the importance of environmental design. While we are used to thinking in terms of single buildings, we rarely think in terms of whole patterns of buildings. We are not used to thinking of the spaces between buildings, or the way the parts of our cities fit together as a whole.

Now we are learning that we cannot continue building giant windowless towers which depend entirely on air conditioning and oil heat. We cannot continue building spaces that are unsuitable for the people who use them.

Practicality is not the only concern of environmental design. Since most of our contact with the world is through our sense of sight, designers have to improve the visual environment. Everyone feels attracted to a beautiful place and depressed by an ugly place. People feel and act very differently in an elegant open plaza than in a dirty crowded subway car. We can all sense the difference. The problem is that we are not used to thinking about why we feel that way.

> 'It has always struck me as very curious,' Gumbril Senior went on, ' that people are so little affected by the vile and discordant architecture around them. Suppose, now, that all these brass-bands of unemployed ex-soldiers that blow so mournfully at all the street corners, were suddenly to play nothing but a series of senseless and devilish discords -- why, the first policeman would move them on, and the second would put them under arrest, and the passers-by would try to lynch them on their way to the police-station. There would be a real spontaneous outcry of indignation. But when at these same street corners the contractors run up enormous palaces of steel and stone that are every bit as stupid and ignoble and inharmonious as ten brass bands-men each playing a different tune in a different key, there is no outcry. The police don't arrest the architect; the passing pedestrians don't throw stones at the workmen. They don't notice that anything's wrong. It's odd,' said Gumbril Senior. 'It's very odd.'
>
> Aldous Huxley, Antic Hay

Environmental Arts - Major Job Titles

There are so many kinds of specialties within the environmental arts that it would be impossible to name them all. Here are some of the major job titles:

Architect - a designer of buildings

Architectural Drafter - prepares detailed drawings of architectural sketches, using mechanical drawing devices

Architectural Renderer - makes perspective drawings of buildings

Architectural Modeler - makes three-dimensional models of architectural plans

Landscape Architect - a designer of outdoor areas, such as parks or gardens

Urban Planner - develops plans for the construction and utilization of resources and buildings in a town or city

Interior Designer - specializes in decorating and designing indoor spaces

Landscape Drafter - specializes in landscape architecture

Stage Set Designer - works under the direction of an art director, to prepare designs for movie sets

Miniature Set Designer - designs small-scale movie sets used in filming special effects.

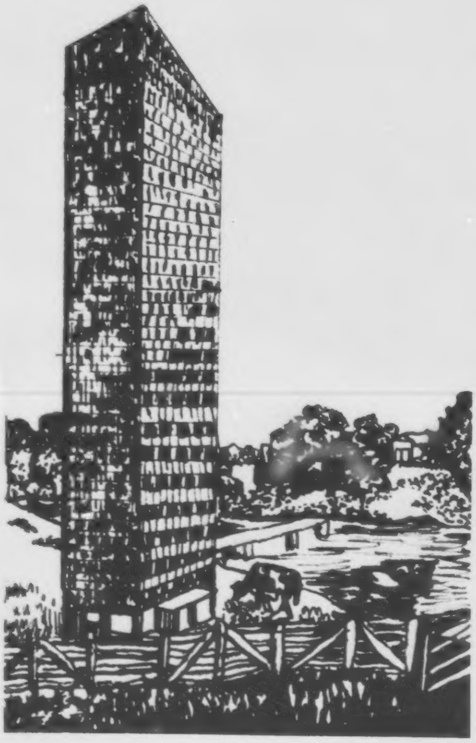
All of the environmental design fields are in some way involved with improving the physical world. These professions are included in this discussion of visual arts because the environment is visual and designers must think like artists. Interior designers are concerned with small environments -- with making a room comfortable and attractive for the people who will use it. Architects design the larger spaces of buildings, or whole complexes of buildings. They have to plan these man-made environments to fit into the larger environment of a city, or a landscape. Landscape architects design open spaces around and between building spaces. And urban and regional planners design the vast patterns into which all these pieces fit, like the pieces of a jigsaw puzzle.

Environmental design is a very difficult concept to understand. It is very hard to imagine the world looking different than it does now. It is hard to plan for the future because the environment is in a constant state of change. Tearing down and rebuilding is a constant process. Populations shift from one place to another and people's needs are always changing. A town which may have been comfortable 100 years ago would need to be changed to suit our needs now. We would need to modernize the houses to put in electricity and plumbing; to put in underground parking lots and widen the streets for cars; and to rebuild the structures that had weakened with age. And we would have to be very careful about how we made those changes, or we might lose the beauty of the town. Every structure added to or changed in one place affects the appearance of the whole environment. One skyscraper in a small village can destroy the charm of that village, just as one farm house can look ridiculous on a downtown shopping street

People's needs are always changing. Environmental designers have to respond to these changes by constantly "modernizing" their ideas. For instance, when suburban land was relatively cheap, architects designed separate houses on individual lots. Now that land has become more expensive, architects have turned to designing clusters of houses sharing a common yard. Some architects have expanded the idea of "clustering" into the popular trend of building entire new towns.

Single store buildings used to be popular. Now it is cheaper to build shopping centers with dozens of stores under one roof. Shopping centers are often better for the public too, since people prefer to drive to stores where they can park easily.

Since building costs have gone up very high, custom built houses are not as popular as they once were. Environmental designers are responding to people's economic needs by including more factory-built units in their building design.



The whole business of environmental design is becoming more complicated. The work of an architect, for instance, is not always limited to just the design of a building. He/she also has to think like a landscape architect to fit the building into its site, or an urban planner to fit the building into a city. All the design fields have to work together. Sometimes the boundaries between the design professions are very unclear. They all work so closely together that their work overlaps. They also work closely with non-art professionals, such as engineers, scientists, etc. There are really no absolute definitions of what environmental designers can or cannot do.

ARCHITECTURE

Since an architect plays such an important role in construction, it would seem that all buildings are designed by architects. The fact is, though, that only about 10 percent of buildings are architect-designed. It is possible for engineers, contractors, and real estate developers to do all the work of building without the help of an architect. This is why there are fewer architects employed in this country than you might expect. This may be a sad fact, but it is a harsh reality for any future architect to consider.

Architecture is probably the most familiar of the environmental design fields. Most people know that architects "design" buildings, but they do not realize what is involved in the process of design. The architect's professional role is also often misunderstood. Architects design much more than just buildings and they have to consider more than just the appearance of their designs.

Architecture as a profession has a rich and varied history. To the ancient Romans, an architect was more than a builder. He was respected as a great thinker, and his work was considered essential. Architecture was regarded as the finest of the arts. The level of culture in a Roman city was judged by the looks of its architecture. In modern times, architecture has not been granted the same importance. Buildings were designed only to be practical and the architect was only expected to "pretty them up." However, the trend today is back toward the ancient goal -- to consider structures as part of the whole environment and to reestablish the

Other Projects for Architects

Besides designing new structures, architects get involved in all sorts of other projects. For instance:

- Renovating old buildings
- Restructuring the interior spaces of existing buildings
- Teaching environmental design
- Research.

architect as something more than a stylist.

As the field of architecture broadens, there are greater differences in the way individual architects work. Some concern themselves primarily with the outward appearance of buildings, while others are more concerned with the way buildings are used. Some architects do not design buildings at all, but work on unconventional kinds of shelters, such as plastic domes or tents. Some are more concerned with technology and investigate new building materials. Others are looking back in history to study the forms of architecture which other cultures developed. Perhaps the only thing all architects have in common is the fact that they are designers. They all go through a process of solving visual and functional problems. Just as a sculptor does, the architect constructs three-dimensional forms. The difference between sculpture and architecture is that an architect's design has to be practical. It has to serve some purpose beyond being looked at and touched.

Because all architects do not work the same way, it is impossible to describe a "typical" architectural project. But if there were such a project, it would probably contain some of these elements:

- Maintaining some sort of business office to work from
- Convincing a client to hire the architect for a job and signing a contract
- Preparing a written plan which details the work to be done
- Finding professionals in other fields to advise on technical and business aspects of the project
- Helping the client to find a site for the building
- Sketching preliminary designs of the proposed building
- Choosing the building materials and mechanical systems for the project
- Helping the client reach a final decision about the design and the building details

- Preparing final detailed drawings and specifications for the builders to use
- Helping the client choose the contractors who will do the actual construction
- Administering the work of everyone involved in the building
- Advising the client on maintenance of the new building.

What Do Architects Do?

A good part of the architect's work is more business than art. Design is a very complicated process. To look at a simplified version of that process, consider the design of one small house.

Dolly Hauser is an architect, practicing in a small town. The Holmes family wants a new house and Dolly has convinced them to let her design it. She will go about in in four major steps.

1. She will talk to her clients about the house -- where they want to build, how much they want to spend, and how they plan to use it. The Holmes want to build on a lot with a lake view on the north side. They have four children and want each child to have a separate bedroom. They live informally and do not need a formal living room, or separate dining room. Because they cannot spend very much, the house has to be simple and small.

Dolly will make several sketches of her ideas for the house. The way she will design it, the house will have one large combined living and dining room, a small kitchen, and five bedrooms. By eliminating "luxuries" like a den, dining room, and playroom, she can fit in all five bedrooms. To get the cost even lower, she will use as many prefabricated room units as she can. She will suggest that the Holmes not build on the lot they picked, but instead choose one on the other side of the lake, where they can get both a view and the sunlight from the south. Dolly will gather information about the site so that she can know what kind of soil and rocks the house will be constructed on. She will also prepare written estimates of what the house should cost.

2. Dolly will use her initial sketches to work up dozens of detailed drawings of the house, as well as detailed drawings of the site and the layout of the rooms. In the process she may have to revise her original cost and building plans.

3. The Holmes will look over Dolly's work. They will approve the floor plan because they like Dolly's ideas about using the space. They prefer having their meals in the living room and they care more about having extra bedrooms than about a den or a playroom. In fact, they will be so happy with Dolly's plans that they will ask her to go ahead and start the house. She will write up very specific instructions for all the contractors to work with, and will make a set of final drawings.

4. Finally, Dolly will advise the Holmes on choosing the contractors. Once construction is underway, she will supervise the

work and keep track of all the payments and expenses.

In general, an architect is part artist, part sociologist, and part executive. Dolly is as concerned with the people using a house as she is with the appearance of the house. She has to know how to direct the people constructing the house and manage the financial paperwork.

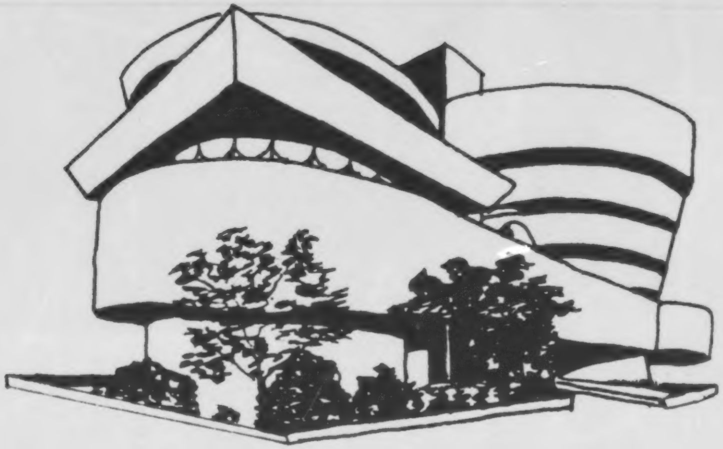
It is difficult to tell where the architect's work ends and the engineers' work begins -- or when the architect's work becomes more like urban planning than architecture -- or when an architect is really doing a landscape architect's work. There are no sharp distinctions between these professions. Two architects may work so differently that they seem to be practicing different professions. For instance, one may have a lot of experience in engineering and concentrate on the technical aspect of design. Another architect may think of him/herself as an artist and concentrate on the visual element of design.

Factors to Consider

Architects consider many factors in designing a building. Some of these factors are very unrelated to the artistic aspect of design. For instance:

- Zoning laws, which govern where a type of structure may or may not be built
- Geology of the building site. You cannot put the same kind of building on a rocky ledge as that which you can use on a meadow.
- Climate of the site. A house which is suited for Arizona will be unsuited for Maine.
- Local building codes. Different towns have different standards regarding the kind of structures they allow.
- Finance. You cannot design a house which is too expensive for anyone to build.

On the other hand, many of the architect's concerns are very strictly artistic. In order to "design" they work with: line,form, color, texture, light and shade, etc., etc. -- just as other artists do.



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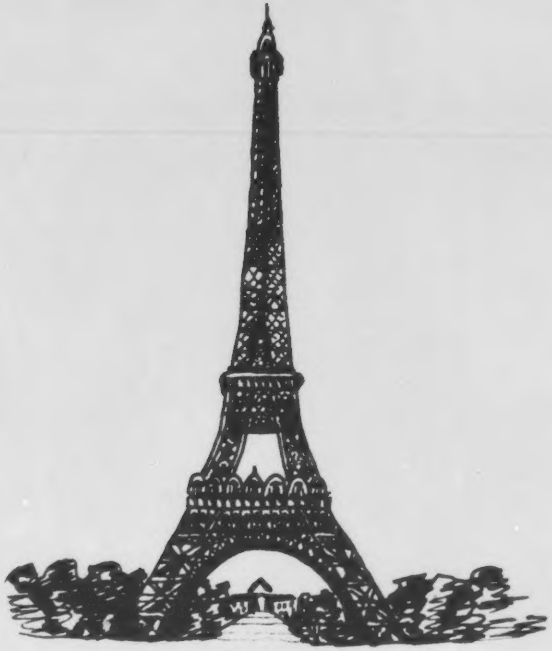

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What is an Architectural Practice Like?

When an architect refers to his or her career as a "practice" the word has two meanings. It means more than just an architectural "business." In a practice, the professional does not always have a set solution to every problem. An architect is always learning, testing, and practicing skills.

Most architects work for architectural companies, either as employees, or as part-owners of their own firms. These firms are basically consulting companies. Clients come to them for a design service, just as the client goes to a plumbing contractor for a different service. There is a growing trend among architectural firms to offer more services than they used to. They are forming companies which employ engineers, landscape architects, and planners as well as architects, so that they can offer all the services a client may need.

Many architects work in non-architectural offices, like engineering, industrial design, or interior design firms. Some work for building contractors or real estate developers. Federal, state, and city government agencies hire architects to supervise government building projects. Many non-architectural businesses are recognizing the need for architects on their staffs -- such as hotel or restaurant chains with long-range building plans.

The kind of work an architect does depends on what kind of company he/she works for. In a small firm an architect might do every phase of the design work -- from finding clients to supervising construction. Large companies are divided into departments and each department handles one part of the job. When a client gives a large company a project to do, the work flows from one department to another. The individual architects in these companies do not work on one project from start to finish. They work in teams, headed by a senior staff member, or an owner of the firm.

The sort of work an architect does also depends on the specialty of his/her company. Some firms will design anything. Others specialize in some kind of structure, such as schools, or hospitals.

Individual architects can develop specialties, too. Because so many skills are involved in design, many architects choose to concentrate on one skill, such as drafting, writing building specifications, computer programming, research, etc.

Architects who work for government agencies usually earn less than those in private firms. But architecture is not a very stable field for anyone. The whole building industry is directly affected by the economy. When money is scarce, building slows down and architects are the first to suffer. Although their services are vital for a well-planned environment, builders can go ahead with construction without the aid of an architect and when the economy is bad, they do. The number of jobs for architects fluctuates widely according to general economic conditions.

The field of architecture is also affected by technological changes. For instance, drafting, the process of making detailed architectural drawings, may someday be performed by computers. This would drastically change the demand for beginning architects who generally begin their careers as drafters.

Jay's Job

Jay is a young architecture student. He is working part-time as an office boy in an architectural company. He spends most of his time doing general office work -- cleaning up, xeroxing, and running errands. Little by little, though, he's getting a chance to do more responsible work. He's started coloring in landscapes, drawings, and lettering. He's been taking photographs of architectural models and taking interior measurements of buildings which his firm is remodeling.

Jay is very motivated to go on and become an architect. He feels that this job is helping to learn the profession. Even though his duties may seem trivial, he realizes the necessity of team work in an architectural office. Everyone's work is important to get a whole job done.

How Do Architects Prepare for Their Careers?

People in the environmental arts come from all sorts of backgrounds. Architecture, however, is the one branch of environmental design which is strictly regulated. Every state now requires that architects be licensed to practice.

The first step toward licensing is to go to an accredited school of architecture. These colleges offer five-to-six year programs leading to a bachelor's degree in architecture. It is also possible to get a master's degree in architecture at several universities. After finishing a degree program, the architect must serve a three-year internship, working under the supervision of an experienced professional. At this point, architects are eligible to take an examination for licensing.

During the internship period, the beginner usually does routine work, drafting and assisting the senior staff. The variety and responsibility of the work should increase over the three years. Once an architect has passed the licensing exam, he/she can choose the kind of firm to join, or some specialty to pursue. After several years with a company, many architects prefer to start their own firms. Some branch off into related fields, like teaching architecture or urban planning. A career in architecture may not provide a stable income, but architects can enjoy great flexibility in their careers.

LANDSCAPE ARCHITECTURE

Frederick Law Olmstead designed New York's Central Park in the 19th century. It is probably the most famous piece of landscape architecture in America. Olmstead had to be a remarkable person to have designed Central Park. When he first conceived of the park, much of New York was still green pasture land. But he had the foresight to realize that the city was growing so fast that it would someday be covered over in concrete. He predicted the need for an enormous park long before most people could imagine how crowded New York would become. Olmstead knew that people crowded into the city would need some open space where they could run free. Central Park was designed as a relief from the pressures of city life.

Just blocking off a piece of land does not create a park. Olmstead designed every foot of that land to serve some purpose. He included artificial lakes for boating, bandstands, gardens and playing fields, and fountains. Using the natural elements of the terrain, he created flat pasture lands and rocky hillsides. He designed bridges and public shelters to fit in with the landscape. Olmstead's work is still, 100 years later, a positive influence on the life of the city.

Landscape architecture is the designing of natural environments. As an architect designs with brick and concrete, a landscape architect designs with rocks, trees, rivers -- all the elements of the natural terrain. Traditionally, landscape architects designed parks, gardens, and the open spaces of public areas, such as shopping centers. Lately, they have been getting involved with other design professionals, working on new towns, urban renewal, highways, and other large-scale programs.

Unlike most architects, landscape architects are usually self-employed and work on a fre[illegible]e basis. Some do join arc[illegible]ctural firms or other related design companies. Many other landscape architects work for the government in urban planning, National Park Service, government land use programs, and transportation departments.

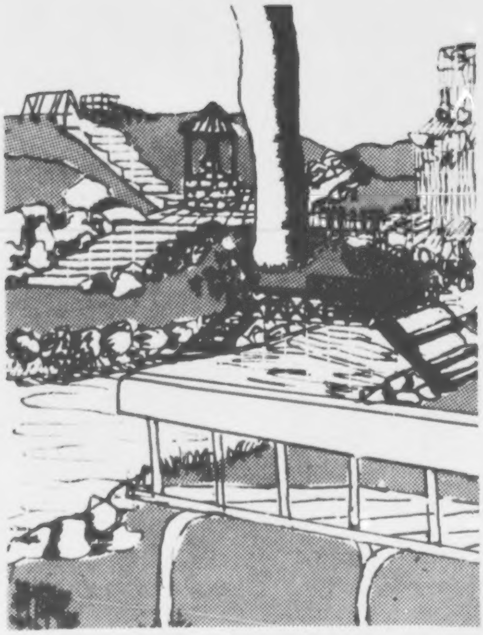
Landscape architects have not had to go through the strict licensing procedure as do architects, but that is changing. Several states already require that landscape architects do pass a licensing exam. Educational requirements are becoming stricter. Soon it will be necessary to get a bachelor's degree from an accredited school of landscape architecture as well as an internship in order to use the title "landscape architect."

Walter: Landscape Architect

Walter has been a landscape architect for 11 years. He has his own private practice and prefers the kind of flexibility that gives him. He had many interesting comments about his career.

What service does your work provide?

The planning and designing of the land.



Where is there likely to be work for a landscape architect?

Mostly in big cities. It's particularly important for beginners to be near cities. In rural areas, the work is less steady and pays less. You have to be very well known before clients will come to seek your services.

How would you describe an ideal person for a career like yours?

The ideal person would have a good liberal arts background. He/she would have to be a good, experienced designer and an impeccable craftsman. By that I mean, good drawing and graphic skills. And he/she must be able to speak and write very well. A background in math, physics, and natural sciences is good too. Personally the ideal person should have common sense, honesty, integrity, and the self-discipline to do work thoroughly; and of course, a love of nature.

How do you and other landscape architects obtain work?

At first, we work as assistants. It can take three to ten years before a landscape architect can go off on his/her own. Then we depend on "contacts" (other architects and engineers) to hire us for specialized jobs. From these contacts we find out what projects are available and go after them by phone, letter, or in person. We need to be aggressive, to ask for an interview, present our proposals, and follow up by phone.

Does one job lead to another?

No, each commission is like looking for a new job.

What constitutes advancement?

If you are working on your own, getting more prestigious, better paying jobs. For staff employees, advancement means promotions, up to a directorship.

What other jobs would you be doing with your background?

Teaching landscape architecture, writing, farming, graphic design, fine arts. Once you have an education, you can do anything if you're not too far afield from your talents and you're willing to teach yourself.

Walter's Background

Walter came to his profession with a very varied background. He started his professional life as a journalist, and then taught in a high school. He has a bachelor's degree in philosophy and a minor in geology. He also has a bachelor's and a master's degree in landscape architecture, with additional graduate study in regional planning.

Even so, he feels that he is self-taught.

What changes do you foresee in your profession in the next 20 years?

If the economy doesn't collapse, landscape architects will prosper. There's a widening market for us, because we can do a number of things. The whole environmental design field will improve if society accepts the responsibility of improving the environment.

ENVIRONMENTAL PLANNING

The field of environmental planning is directly related to environmental design. Planners are responsible for coordinating and administering the work of the design professions.

An urban planner, for instance, would not design a building or a park. The planner would advise a local government on what to build and where to build it.

Take, for example, the town of Chicken Junction... Chicken Junction was founded by an old prospector named John Augustus Flutter. One day, while out prospecting for gold, Flutter tripped over a nugget. He inspected the nugget and discovered it to be a petrified drumstick. "Eureka," he yelled. "I've found the legendary lost chicken mines of the Southwest." Soon thousands of chicken-happy settlers rushed to the site of Flutter's discovery and began carting tons of chickens out of the mine. The town sprang up overnight. The settlers built their houses wherever they found a vacant piece of land. They built their houses cheaply and quickly, without any thought of safety or appearance. Soon they began cutting down all the trees in the area to make more lumber and more land. They cut winding roads from one house to another, without putting up street lights or parking lots. They all burned their garbage in their yards and pumped their sewage into their only lake. They crowded so many buildings in the center of town that the only open spaces left were the dark alleys between the houses. And they hadn't begun any industries in Chicken Junction besides the mine.

In short, Chicken Junction really laid an egg. It was about the dirtiest, meanest town on earth. Since there were no rules about building construction, the houses were as dangerous as they were ugly. They had lots of fires and a steady rain of crashing windows. With no trees for shade it was always hot in Chicken Junction. And when it stormed, the whole town was flooded with mud from the treeless wastelands on the outskirts. There were no sewers to drain rainwater off the streets. The inadequate roads and parking facilities caused accidents and traffic jams. It was almost impossible to go shopping in Chicken Junction, with the stores spread out all over town. It was equally hard to sleep in Chicken Junction, with bars and bowling alleys right next door to people's homes. Breathing was a problem, too, with smoke and soot from the open garbage fires.

The people of Chicken Junction had no relief from the crowded town. They couldn't picnic near a lake that smelled like a skunk farm. They hadn't left any room in town for a cool green park to play in. They couldn't even go out to visit each other in the evening, because it was too dangerous to walk past those dark alleys. And they had no source of income other than the chicken mine. Once that went dry, Chicken Junction became a ghost town overnight.

Perhaps the story of Chicken Junction is a bit far-fetched. Even so, it is a good example of what kinds of problems face our cities, and what urban planners can do about it. If the people of Chicken Junction had consulted an urban planner, they might not have done such a terrible job of building their town. An urban planner might have solved some of their problems by:

1. Creating a building code so that buildings had to be safe and reasonably attractive.
2. Protecting the surrounding land so it would not be stripped of all the trees.
3. Creating a highway system which could accommodate the traffic.
4. Planning a public transportation system within the town, so people could get around easily.
5. Establishing enough off-street/underground parking areas.
6. Creating zoning laws so that some districts were for shopping, and other districts were residential.
7. Leaving free spaces in the town to be developed into public parks.
8. Designing an efficient sewer and water system to prevent pollution of the lake, disease, smells, and depletion of the water supply as the population grew.

9. Planning a street pattern with wide avenues and no alleys.

10. Planning an industrial park area so that other companies would move into Chicken Junction and the town wouldn't have to depend on the chicken mine.

Cities are like complicated machines. Every piece of the machine has to work properly. The urban planner's job is to see that each of the pieces of a city fit together.

Urban planners do need some artistic sense, but planning is less related to art than is designing. Planners may have experience in architecture, but many planners come from non-art backgrounds. They can enter the profession as geologists, geographers, sociologists, economists, etc. Urban planning involves an understanding of every aspect of society, from pollution control to racial tension. No one background is really "best" for urban planners.

Urban planning is art-related in that cities should be attractive as well as functional. In that sense, a planner does have to think like a sculptor. He/she puts the pieces of a city together the way an artist constructs a sculpture.

There are a few schools which offer undergraduate programs in urban planning. Most planners, however, major in some other field in college and study urban planning in graduate school.

Anything Else?

Many people get involved with environmental design and planning without following a strict educational pattern. Donna, for example, was a fine art major in college. She was interested in architecture and philosophy as well. After college, she obtained a graduate degree in education. She felt that her interests were too varied for her to settle on one specific profession. Eventually she found a way to combine her interests in a career; she now calls herself a "designer of learning environments."

Donna created a career for herself by developing an unusual specialty. She knows enough about the principles of design, and about the principles of education, to create "environments" which are particularly suitable for learning. School administrators come to her now to get her advice on remodeling classroom space.

A job like Donna's cannot really be called a career opportunity. She is probably one of the few people engaged in that particular specialty. It is possible, though, for other people to create specialties which combine design skills with some other professional interests.

INTERIOR DESIGN

It may seem strange to compare interior designers to urban planners, but the fact is that they have a lot in common. The major difference between them is a matter of scale. The urban planner works with a whole city, while the interior designer works with a single room. But they both do basically the same thing: create environments which are functional and attractive.

Deborah is a young assistant interior designer working for a design company. The people in Deborah's company advise clients on how to plan their homes or offices. Deborah described her job and her background:

For whom do you work?

I work for the president of the company and for one designer. It's a 9-5 job and I do the work they assign to me.

What kind of work is it?

I talk to clients. I find out what they want, what they can spend. I try to offer ideas to them. I also do a lot of shopping. I select fabrics and some furniture for our clients. Lately I've been doing some drafting too -- drawing pictures of room layouts.

What do you particularly like about your job?

I like working with people. My job depends on maintaining personal contact with clients and colleagues. It's a nice atmosphere in an office like this, too. The most satisfying part of the work, though, is solving problems -- fitting all the puzzle-pieces together.

Is there anything you don't like about the work?

Sometimes it seems trivial. Sometimes the smallest details don't please a client and you spend hours worrying about some little lamp somewhere.

What was your formal education?

I have a certificate from a two-year design school.

To what extent are you self-taught?

Just about completely. I don't think I could have gotten a job without the certificate and I did learn a lot at school. But in this profession, you learn your most valuable lessons by experience. No one can teach you to be creative.

If you had to describe an ideal person for your job, what would he/she be like?

Some formal education and a lot of experience would be best. A good sense of color is important. An "ideal" person would be very imaginative -- a designer's job is to create. Personally, this person should be outgoing and self-confident. Clients have to trust you to let you spend their money for them. Common sense is important too. You wouldn't want a designer to put a delicate antique in a child's playroom.

The Future of Interior Design

Deborah had some discouraging things to say about the future of interior design. Of course, these are only one person's opinions.

> I don't think people are using designers as much as they used to. When the economy is slow, people buy less and are less willing to spend money on professional help. Also, custom design is expensive, so people buy more ready-made things. Right now most of our jobs are piece-meal -- we don't get much chance to do large custom jobs. The popular trend seems to be for people to design their homes by themselves.

What constitutes advancement in your field?

> Luck has something to do with it -- landing an important client, or getting pictures of your work published. You earn more money by doing more projects, or larger projects.

Are there any reasons why someone might fail in your field?

> Failure to maintain a good reputation; doing inferior work. You can also bankrupt yourself if you don't have any business sense, or judgment.

Deborah's job is fairly typical, but there are some variations on that theme. Not all designers specialize in residential work as Deborah does. All sorts of commercial buildings are professionally designed as well. Not all designers work for consulting firms as does Deborah. Some work for department stores or furniture stores. Some businesses, such as hotel or restaurant chains, hire their own interior designers. Even some architectural or industrial design firms hire interior decorators.

Basically most interior design projects consist of these steps:

- Consulting with a client and making sketches of room layouts. Showing the client the sketches, fabric samples, photos of furniture and fixtures, and writing an estimate of costs
- Revising the plans to suit the client's wishes
- Choosing the cabinetmakers, painters, electricians, etc., who will do the actual work. Then providing the workers with detailed instructions. The designer also goes out and buys whatever ready-made furnishings are being used.
- Once work is underway, the designer supervises the construction and assembly of the finished rooms.

Some designers branch out into designing their own products. It is not unusual for an interior designer to manufacture his/her own "line" of furniture, or fixtures. Interior design is not really the same as interior decoration. Decoration is too limited a term for the variety of things designers do. In addition to designing furniture, they may also do some architectural work. If a client wants a suite of offices redesigned, the project may involve some structural work. Perhaps a fireplace might be built in, or a wall removed. An interior designer frequently does more challenging work than buying color-coordinating draperies.

Rooms, if seen as environments, have to be planned with many things in mind. A designer has to consider acoustics, lighting, and the people who use the room. A client would not be too happy with a chandelier which hangs down just low enough to hit him on the forehead. Or bright overhead lights in a romantic cafe. Or sound absorbing floors and ceilings in a theater.

Some interior designers develop specialties in other fields, such as theater, movies, or television. The rooms you see in television shows, or the sets of live theater productions are designed by people who have combined their interests in theatricals, with experience in interior design. (Exploring Theater and Media Careers: A Student Guidebook provides information about these design careers.)

What Kind of Training is Necessary?

Interior design is a very competitive field. It is probably best for a beginner to have an academic degree in design. Several schools offer bachelor degree programs in interior design as well as two-year certificate programs. These days it is unlikely for an untrained amatuer to get any kind of design job.

Most interior designers begin as assistants. It takes a couple of years to learn the practical side of the business that you are not taught in school.

Some designers leave their staff jobs once they have enough experience and have established their reputations. They then either open up their own consulting firms or work on a free-lance basis. Very few independent designers, however, can count on a steady income. Aside from being such a competitive field, interior design is very vulnerable to general economic conditions.

A University Program in Interior Design

There are many colleges offering degree programs in interior design. At one large university, interior design students take a full range of academic and fine art courses in the first two years. In the last two years, they take additional courses in:

Interior Design Studio
History of Design
Acoustics and Lighting
Environmental Planning
Color Theory
Basic Architecture
Interior Methods and Materials
Furniture Construction
Professional Practice

Sources of Additional Information

- Books and Pamphlets

Art Career Guide. Donald Holden. New York: Watson-Guptill, 1973.

The Landscape We See. Garrett Eckbo. New York: McGraw Hill, Inc., 1969.

A Preliminary Exploration of Occupations in the Arts and Humanities. Cambridge, Massachusetts: Technical Education Research Center, 1975.

- Periodicals

American Journal of Building Design
Architectural Forum
Architectural Record
Architectural Review
Better Homes and Gardens
Design
Domus
House and Garden
House and Home
House Beautiful
Interior
Interior Design
Progressive Architecture

- Associations

American Institute of Architects
1735 New York Avenue, N.W.
Washington, D. C. 20036

American Institute of Planners
1776 Massachusetts Avenue, N.W.
Washington, D. C. 20036

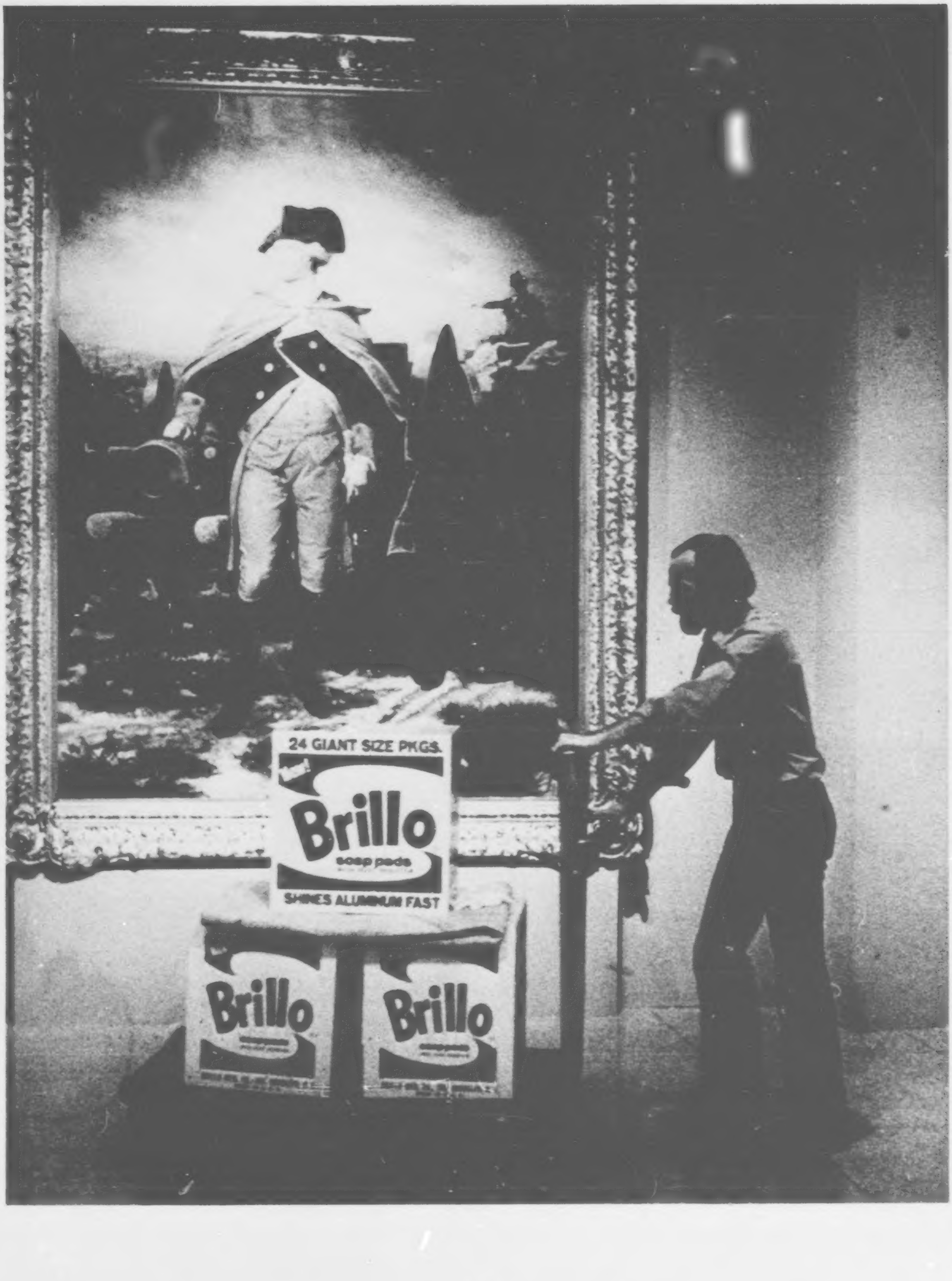
Architectural League of New York
41 East 65th Street
New York, New York 10021

Association of Collegiate Schools of Architecture
1735 New York Avenue, N.W.
Washington, D. C. 20036

Association of University Architects
Eastern Michigan University
Ypsilanti, Michigan 48197

National Institute for Architectural Education
Beaux Arts Institute of Design
20 West 40th Street
New York, New York 10018

National Architectural Accrediting Board
1785 Massachusetts Avenue, N.W.
Washington, D. C. 20036


24 GIANT SIZE PKGS.
Brillo
soap pads
SHINES ALUMINUM FAST
Brillo
Brillo

5. FINE ARTS

WHAT DO ARTISTS DO?

> Said the student to the sculptor: 'But how exactly do you carve an elephant?'
>
> 'That's very simple,' said the sculptor, 'you chip away everything that doesn't look like an elephant.'

That may be so, but that isn't quite all an artist has to do. There's more involved in the production of a work of art than most people realize. And there is certainly more to a career as an artist than just making art.

A young sculptor in Boston listed some of the things he does in order to product a single piece of sculpture. Since Greg specializes in very large, outdoor sculptures, he must work on commission. That is, because his work is so large and so expensive to produce, he has to get someone to pay for it in advance.

For Greg the work begins with finding out where outdoor sculptures might be needed. Some institutions announce publically that they want a piece of sculpture for a new building, or in a courtyard. They ask for artists to submit their ideas in a competition, and they then award a contract to the winner. Otherwise, artists simply keep their eyes open, looking for possible clients.

Once Greg has a client, he studies the site where the sculpture will go and plans the sculpture to fit with the surroundings. Next, he builds a small model of the piece, photographs it, and shows the pictures to the client. Once the final design has been agreed upon, he starts building the sculpture. Usually, he does most of the physical labor himself, building pieces of the sculpture in his studio and assembling it on the site.

Commissions

Many artists work on "commission." This means that the artist has signed a contract with a buyer guaranteeing that:

- The artist will be paid a certain amount of money for the artwork;
- The artwork will be done according to plans which the buyer has approved.

This is different from the way that artists usually work. Usually, an artist does the artwork without being sure that anyone will ever buy it. Buyers usually look around at finished artworks and then choose what they like. It is only with commissions that both artist and buyer know beforehand what they can expect.

Most artists, however, rarely work on commission. They are entirely free to choose what their work will look like. The drawback is that they might never sell the work, and therefore, never be paid for doing it.

Talking with Betty

Betty is a New York painter who has been painting for ten years. She answered some questions about her career:

Do you have a great deal of freedom in your work?

> Yes, but no income.

What different kinds of activities are you likely to do during your working time?

> Setting up tools, mixing paint, painting, gridding, drawing, eating, swearing, spilling things, thinking, cleaning up, sleeping.

Beyond the time you spend working, what kinds of activities do you participate in that enhance your being a painter?

> In general, everything I do contributes and enhances "artness." A particular activity that I participate in is playing pool.

To what extent are you self-taught?

> To this extent -- formalities (theories and techniques) can be taught to a student, but being a committed artist cannot be. There is a great difference in discipline and ideas between professional artists and students.

How do you get to show your work?

Take slides to dealers, have dealers up to see the actual work. Group shows (sometimes) lead to solo shows. Repeat this process *endlessly*. Meet other artists. Pray that you are one of the lucky few to get a chance to show what you can do.

Maude - A Well-Known Painter

Maude is a very well-known artist. She goes to her studio every day, whether she feels like it or not. She listed some of the things she does to make a painting:

- First she builds stretchers, covers them with cloth, and coats the cloth with a layer of gesso.
- Next she does some preliminary sketches, until she decides on what she wants to do.
- She copies the sketch onto the canvas.
- She chooses colors and begins painting.

Maude also suggested that students be aware of two other important steps in painting: to spend a lot of time *looking* at the work, and as much time *thinking* about it.

A painter, working alone in her studio, has to make all her own decisions about what to paint, and how to do it. Sometimes an artist will work for months on a group of paintings, only to find out that the original idea did not work out. She may do hundreds of drawings and dozens of paintings on one theme, and then decide that she is not satisfied with any of them. The first critic an artist has to please is him or herself, and that can be very difficult. Once the artist is satisfied, the work has to please a lot of other people before someone will buy it.

Satisfactions

If artists don't get rich from their work, why do they keep on doing it?

We asked artists what they found most satisfying about their work, and these are some of the answers:

> Seeing a piece through to the end. Approval of others -- seeing others derive pleasure from it. Ego satisfaction. Pleasure of actually getting a client's confidence, and being allowed to do what you really want. The pleasure of having some idea clarify itself in your mind.
>
> It is marvelous to make a painting. It's like making a mud pie is to a baby: an instinctual gratification.
>
> Surprising myself by what I can do, and accomplishing my own goals.

HOW DO ARTISTS SUPPORT THEMSELVES?

Why are fine artists like chickens?

- Because they both have to "scratch" for a living.
- Because they both have feathers, except for the artists.

Actually, both answers are correct. Artists do not have feathers, and they do have to "scratch" for a living. Very few professional artists can make a living from their art. A fine artist working in her studio does not actually have a "job," since no one hired her, no one pays her, and no one can fire her. She works on her own initiative, and produces work which may never be sold. Although customers do commission art work and agree on a price, these mini-jobs are few and far between for most artists. Generally, artists pay all their own expenses and get no salary.

The obvious questions is, "What do they do for money?" Those who are not supported by someone else have to earn their keep somehow. Perhaps "somehow" is a good way to put it. Fine artists are in the

Supporting Jobs

Artists were asked to list some of the jobs they have taken in order to support themselves. Here are some of their answers:

- Interior Decorator
- Sixth Grade Teacher
- Short-order Cook
- Shipyard Sweeper
- Typist
- Light Construction Worker
- Theater Designer
- Art Teacher
- Phone Installer
- Exam Proctor
- Waitress
- House Painter

position of having to earn money from jobs which take them away from their profession -- as if a doctor were not paid for practicing medicine, and had to drive a truck to support himself, so that he could do surgery in his spare time. The artist has to look for part-time jobs which will pay just enough to live on, and leave enough time and energy for serious art work.

Many artists find jobs in fields which are related to their own work. A painter could teach painting, or do commercial illustrations. Some artists, however, prefer unrelated work, like manual labor, so that they can save all their creative energies for their art. In any case, the artist is likely to be looking for whatever jobs are available.

Usually, artists have to make a choice between financial security and artistic commitment. It is very difficult to hold down a full-time demanding job without sacrificing your art work. It is equally difficult to get by on part-time earnings if you choose to do it that way. Every artist has to solve this problem many times in his or her own career.

Take, for instance, the career of this "typical" artist whom we'll call George.

George graduated from college with a degree in fine arts. For the first five years after college, he was horrified to find out how hard it was to sell his paintings. He was also shocked to realize that he was not very well qualified for many paying jobs either. He thought that he could teach painting, but he had neglected to take education courses in college. Without a teaching certificate, he could only get a job teaching amateur classes in community centers, and even those jobs were hard to get. He had to resort to unskilled labor just to pay his rent. Even so, he believed that someday his paintings would sell well enough to support him.

After ten years, George had begun to do some commercial art work. It had been difficult at first, since he had studied fine art and not applied art in school. He had faced competition for his illustration jobs from hundreds of

Grants, Public Projects, and Competitions

Some artists are able to support themselves for short periods of time by winning "grants," working on government art projects, or winning competitions for prizes.

A "grant" is a lump sum of money which is given to an artist by a government agency or private foundation. The grant money is intended to support the artist for a year or more, so that he/she can concentrate on art work. Some grants allow artists to do whatever kind of work they choose. Other grants require that the artist does a specific project, such as developing a new art technique.

Government agencies sometimes sponsor art projects, in which artists are hired to do special work for the public. These projects could include anything from painting public murals to designing stage sets for community theaters. Artists who work on such projects are usually hired for very short periods of time.

Some agencies or private groups give out prizes for distinguished artworks. To win a prize, artists enter competitions and have their work viewed by juries. A jury selects an artist whom they judge to be "best" and gives that artist a prize. Needless to say, the prize is usually small, and there are always more losers than winners in any competition.

Grants, public projects, and competitions have helped many artists to survive. They are not, however, dependable sources of income. As one artist said, "It's terrific to win something. My grant got me through last year. But the money's gone now and I can't count on getting anything for this year -- or ever."

commercial artists who knew more about commercial techniques. It was only by luck that he got his first assignment, and since then he has had to learn the tricks of the trade by himself. He still hopes that someday his paintings will support him.

After 20 years, George has his own commercial art studio, earning enough money so that he can give up teaching and manual labor. His reputation as a painter is getting pretty good too. He finally realized that success comes very slowly in visual art, and that most artists do their best work only after years of experience. George is satisfied with his life now, but he wishes he had not had to struggle so hard. He wishes there had been more pleasant and secure ways to support himself.

George's Folly, or There Must Be a Better Way

There probably was a better way for George. Since he did not follow his mother's advice (she wanted him to be a doctor, but he could not stand the sight of blood), he should have been more realistic about being an artist. He knew that he loved art, and had the self-discipline to keep working in spite of the odds against him. He did not know, however, that artistic success would take years to achieve. He should have prepared himself for those 20 years of being an "unknown."

How? By preparing to lead a double life -- one as an artist, and one as a breadwinner.

As an artist, there was no "best" way for George to train. Some artists feel that formal art education -- that is, college and graduate school -- is the surest way to mature as an artist. Others feel that self-exploration is the only way to understand art. Still others feel that young artists should learn by apprenticing themselves to older, more experienced artists. The debate on how people should learn to be artists will probably never be settled. George might have experimented with more than one way of training, and then stayed with the learning experience that worked best for him.

As a breadwinner, he needed training in some salable skill as well as art training. That might have meant taking commercial art courses in college, along with the fine arts, which would have made it much easier for George to get started as an illustrator. He might also have been able to get better teaching jobs if he had taken education courses in college and earned a teaching certificate. He could even have gone outside the art field and spent some time learning a skill, such as expert typing, to earn a living.

There is no formula for success as an artist, and no one "best" way to train for it. Because every artist has to find his or her personal way of learning and of surviving, it would be wrong to generalize about careers in fine arts. Only you yourself know how much you really care about your art and how you want to live. The one thing that most artists agree upon is that they have chosen a difficult profession. They all want to tell young aspiring artists that you must be prepared to work alone and be financially insecure, and you must be sure of your commitment to art.

HOW DO ARTISTS SELL THEIR WORK?

It seems fairly logical that if one person creates something wonderful, another person will want to own it. Unfortunately, the business of selling art is much more complicated than that. There are many ways to sell artwork, and many more people involved than just the artist and the customer. (See chapter on Arts Business and Management.)

Most buying and selling takes place in art galleries. New York is the center of the gallery business in America, but there are some galleries in most large cities. Not all galleries deal in contemporary art, but we will describe one that does. Since there is no such thing as a "typical" gallery (they all have some distinct specialty) we will imagine one.

The Parsley, Sage, Rosemary, and Osborne Gallery, in downtown Metropolis, specializes in showing modern, realist paintings. Ms. Osborne, one of the owners, selects most of the artwork that the gallery exhibits. Right now, the gallery is having a one-man show of Robert Ohio's paintings (a fictitious name). Robert's work is already very well known, so Ms. Osborne was delighted when he agreed to the show. Because the gallery keeps half the sale price of everything sold, the owners, or course, like to show artwork which will sell for high prices.

Ms. Osborne says that she is interested in discovering new talent, but she can rarely afford to take a chance on work that may not sell or does not command very high prices. Out of the 20 or 30 hopeful young artists who show up at her office every day, only two or three have ever been asked to show in the gallery. Usually, she goes out looking for "big names" to exhibit. When she does exhibit a newcomer's work, it is usually because the newcomer has been recommended to her by another gallery director or by a well-known artist. Hardly any artist gets to exhibit in a big gallery without first exhibiting in many other places. Most artists have to build up a reputation slowly, by showing and selling their work any way they reasonably can. Artists sometimes build their reputations in smaller cities, and gradually move into the "New York Scene."

Meanwhile, back at Robert Ohio's gallery exhibit, one of his paintings has been sold. The buyer paid $2,000 to Ms. Osborne for it. Ms. Osborne will keep half of the money as the gallery's commission, so only $1,000 goes to Robert. Two years later, Ms. Osborne has that painting back in her gallery. The buyer was an art collector who bought it as an investment. Now he feels that Robert is famous enough for the painting to be worth $10,000. He wants Ms. Osborne to sell it to another collector, and is willing to give a share of the $8,000 profit for finding a buyer. Ms. Osborne does not have to exhibit the painting again; she just has to tell her customers that it is available. Once she does have a buyer, she divides the $8,000 profit between the first buyer and the gallery. Robert does not get any more money, because he gave up all rights to the painting when he took that first $1,000. Some artists insist that collectors sign a contract when they buy a painting, guaranteeing the artist a share of future profits from resales. Needless to say, that idea has not been popular with galleries and collectors.

Robert does not rely on galleries to do all his selling. He makes prints as well as paintings, and he has an agent to take his prints around the country, selling them directly to museums and to collectors. Some collectors know Robert personally, and can buy work right out of his studio. Since Robert is quite famous now, museums sometimes try to buy his work directly from him. Once his Aunt Sadie bought a painting from him to match her sofa, but that does not quite count.

Before Robert became so well known, he did not have these opportunities for showing his work. He had to rely on other kinds of exhibitions. Occasionally he submitted his work in public art competitions, and hoped that his paintings would be selected for group shows. And occasionally he was invited to show his paintings in a cooperative gallery, owned by a group of artists. At one point, Robert felt desperate about not showing his work often enough and resorted to using a "vanity gallery." Vanity galleries operate by renting exhibition space to artists. The artist has to pay a fee to use the gallery, as well as many of the gallery's operating costs. Even then, the vanity gallery took part of the profit if they sold one of Robert's paintings.

Those were hard times for Robert. Even when he sold a few paintings, he certainly was not making a living.

Les Exhibits His Prints

Les Ismore is a printmaker. He has been making etchings for ten years, but he still does not show his work at a commercial gallery. That does not mean, though, that he doesn't show at all. Here are some of the ways he found to exhibit his prints in the last year:

- Les heard that a local museum was having a show of prints. The museum was asking local printmakers to send in slides of their work. The museum directors then choose fifty pieces to be in the show. Les was included. The show got very good reviews, and a newspaper critic mentioned Les' print as one of the best.
- A local church holds a yearly exhibit and sale of artwork. The people at the church read all the nice things that the critic said about Les, so they invited him to be in their show. Les realized that it wasn't an important exhibit, but he sent them some prints anyway. Since the church would only take a small commission if they were sold, Les was willing to take a chance.
- Les belongs to an artists' cooperative. He and a few hundred artists in his town pay dues to belong to the cooperative, and together they rent a small gallery of their own. Every few months, they put up a show of members' work; twice last year, Les was selected for exhibits.
- A new gallery opened in town, and its director called Les, and asked him to show his work there. Les found out that the director wanted Les to pay for the use of the gallery and he wanted Les to pay to insure his work during the exhibit. Les felt that it was unfair to ask an artist to pay for the privilege of showing, especially when the gallery is in business as a private profit-making company. Les didn't show his work this time.
- A local art association asked Les to enter one of his prints in a competition. Les found out that they asked 1,000 artists to compete, and were only planning to select 100 pieces for the show. He also found out that they were asking all the artists to pay a $10 entry fee (they have to pay just to have their work considered, and still might not be in the show). Les did not like the idea that the

"art association" was trying to get $10,000 out of the artists' pockets and giving most of them nothing in return, so he wrote them a very nasty letter.

- Les' friend called him to tell Les about a new community art center in town. Les could call the center to ask them to exhibit his work, but Les can't decide what to do. The center is really a private business, and not a community organization at all. The center wants artists to loan them their work for an auction. It would mean that Les might sell some prints, but he could not set the prices himself. The center insists on selling the prints at whatever price they can get, even if that price is embarrassingly low. They even insist on keeping half the money themselves. What should Les do?

The way Les sees it, four shows out of seven isn't bad. He does not call that "community" art center.

One Last Word

There must be some good reasons for artists to keep on working, in spite of the odds against success. Perhaps it is simply part of human nature to need to communicate, and to create. It is certain that society needs art and artists. Throughout history, the creative artwork of every culture has been preserved and admired as great achievements of the human race. It is impossible to even imagine a world without some kind of artistic expression.

Several artists explained very well why they became artists:

I always knew I wanted to be an artist. I simply never let myself be talked out of it.

I knew I couldn't live any other way. People become artists because they have to do it.

Who knows? I just love to paint -- to try to instill emotion with abstract form.

I don't know. I just can't separate art from the rest of my life.

Sources of Additional Information

- Books and Pamphlets

Art Career Guide. Donald Holden. New York: Watson-Guptill Publications, 1973.

A Preliminary Exploration of Occupations in the Arts and Humanities. Cambridge, Massachusetts: Technical Education Research Centers, 1975.

The Art Crowd. Sophy Burham. New York: McKay, 1973.

Subject Guide to Books in Print.

Readers Guide to Periodical Literature.

Catalog from Watson-Guptill Publications, One Astor Plaze, New York, N.Y. 10036, lists several art-career oriented books, pamphlets and periodicals.

- Periodicals

Art News
Art Now: New York
American Artist
Art & Man
Art in America
Art International
Art Voice
Artweek

- Associations

American Artists Professional League
12 East 19th Street
New York, N.Y. 10003

American Federation of Arts
41 East 65th Street
New York, N.Y. 10021

American Society of Contemporary Artists
166 Central Park South
New York, N.Y. 10019

American Watercolor Society
1083 Fifth Avenue
New York, N.Y. 10028

Archives of American Art
41 East 65th Street
New York, N.Y. 10028

Artists Equity Associations
2813 Albemarle Street, N.W.
Washington, D.C. 20008

Association of Handicapped Artists
1134 Rand Building
Buffalo, New York 14203

Audubon Artists
1083 Fifth Avenue
New York, N.Y. 10028

Council of American Artists Societies
112 East 19th Street
New York, N.Y. 10003

Drawing Society
41 East 65th Street
New York, N.Y. 10021

Experiments in Art and Technology
49 East 68th Street
New York, N.Y. 10021

National Association of Women Artists
156 Fifth Avenue
New York, N.Y. 10010

National Endowment for the Arts
806 15th Street, N.W.
Washington, D.C. 20506

National Research Center for the Arts
1270 Sixth Avenue
New York, N.Y.

National Society for Mural Painters
41 East 65th Street
New York, N.Y. 10021

Sculptors Guild
75 Rockefeller Plaza
New York, N.Y. 10019

6. CRAFTS

INTRODUCTION

Maybe you made ashtrays shaped like chickens in the first grade. Maybe you have an Aunt Sadie who makes imitation moccasins from "crafts" kits, or a neighbor who makes beaded curtains out of soda can pop-tops. So maybe you think that is what crafts are all about.

Maybe they're not. People who make things just for the fun or it may be doing "crafts," but they are not necessarily craftspeople.

The Professional Craftsperson

For the professional craftsperson, crafts are not just fun and games. The dictionary gives some good definitions of the serious side of crafts.

Craft: An occupation, trade or pursuit requiring manual dexterity or the application of artistic skill.

Craftsman: 1) One who practices some trade of handicraft: artisan.

2) One who creates or performs with skill or dexterity especially in the manual arts.

3) One who does work of consistently high quality.

Notice words like "skill" and "quality." Those imitation kits we see advertised require very little skill to make, and certainly are not high quality (in most cases). A serious craftsperson considers his/her craft as real work, not play.

The type of craftsperson we're discussing here is the professional: the craftsperson who creates an original, finished "piece" of work predominantly by hand. This piece is usually a product in itself, but it may serve as a sample for a group of pieces that will not be made by hand. Some craftspeople are concerned with designing and creating pieces which are to be shown in galleries or museums or looked at in people's homes. Others are concerned with creating functional pieces, such as dishes, rugs, or quilts, to be used in everyday living. (The term "functional" means having a specific use or purpose.) Many craftspeople also design and complete sample pieces for industry. The sample will eventually be duplicated many times on an assembly line and will no longer be considered a handcrafted piece.

The crafts have always been an important part of the American heritage. Up until the mid-1800's, almost everyone had to be a craftsperson of one sort or another. There were no department stores full of mass-produced items. If you needed a frying pan, a bed, or any kind of household item, you had to make it yourself -- or pay a craftsperson to make it for you. Since every item had to be made by hand, each item was carefully made to last a long time. Then, as now, making items by hand required skill, creativity, and knowledge, as well as patience and self-discipline. People took pride in creating high quality items for everyday use. Even now, we hear people say, "They just don't make things like they used to make them" -- not like when professional craftspeople were highly respected members of the community -- not like when craftspeople were as important to the community as were doctors, farmers, or teachers.

After the industrial revolution, people were able to buy cheaper machine-made items for their homes. Craftspeople could not compete with machines, and "store-bought" goods became very appealing to consumers. For many consumers, manufactured goods seemed like a symbol of wealth -- especially to immigrants who viewed handmade items as old-fashioned reminders of the poverty they had left behind.

But some crafts have survived!

Even though craftspeople can't compete with assembly lines, people still devote their lives to creating handmade, high-quality goods. The public is beginning to realize that handcrafted items can be much more interesting and appealing than machine-made items. We are starting to appreciate objects that are unique and long lasting. Craftspeople may once again be important to our way of life.

A Potter's Tasks

It is easy to understand the decline of crafts if we consider the actual tasks which the individual craftsperson must perform: a potter, for instance, must prepare the clay, throw the pots on a potter's wheel or handbuild them, trim the pots, stack the kiln for the first (or bisque) firing, unstack the kiln, prepare the glazes, glaze the pots, restack the kiln for the final firing, unstack the kiln for a second time! After the firing is complete, the pots must be evaluated; some will be totally rejected, some will be considered seconds. Some will be acceptable. In addition the potter must have a working knowledge of the equipment in the studio, so as to maintain the kiln, the clay mixer, the propane gas system or whatever other equipment is necessary.

This is a lot of work to go through for a pot. The craftsperson couldn't afford to do all this and then sell the pot for the same price as a 29¢ plastic pot.

WHAT DO CRAFTSPEOPLE DO?

Craftspeople differ in many ways. Some are very traditional, producing items from centuries-old patterns. Others are experimental, always looking for new materials and new methods of production. Some will spend months on a single handmade piece, and others will make samples of a piece to be reproduced by machines. Generally, though, the major difference between craftspeople is in what materials they use. When we speak of a particular craft we usually refer to a particular material, such as leather craft, or plastic craft.

Today a person who is interested in seriously pursuing a craft as a profession or as a leisure time activity can choose from many different materials. Usually a person will emphasize one craft because it takes a long time to master the many skills involved in working with and understanding the potential and characteristics of any particular material. Most craftspeople work with one of these six major materials: clay, glass, wood, fiber, metals, or plastic.

Clay

Soft, moist clay can be shaped, dried, painted, and hardened in an oven to become as solid as rock. Craftspeople who work with clay are usually called potters or ceramists. Potters generally make practical items, such as dishes, or vases. Most potters "throw" pieces on a potter's wheel. This means that they start with a lump of clay on a disc. The disc is spun around while the potter pulls and pushes the clay into a rounded shape. Ceramists may also work on a potter's wheel, but they also use clay to make all sorts of "non-thrown" objects. They shape the clay into anything from jewelry to huge sculptures. Ceramists also are called clay sculptors.

Glass

Many craftspeople specialize in glass. Molten glass can be blown into functional shapes, such as bottles. Glass can also be stained, pieced together as mosaics, or formed into sculptures.

Wood

Wood is a popular crafts medium. It can be used for sculpture, for furniture, for bowls and other utensils, as examples. Woodworkers specialize in making wooden instruments, such as flutes or guitars, or in building traditional wooden boats. There are few limits to the uses for wood.

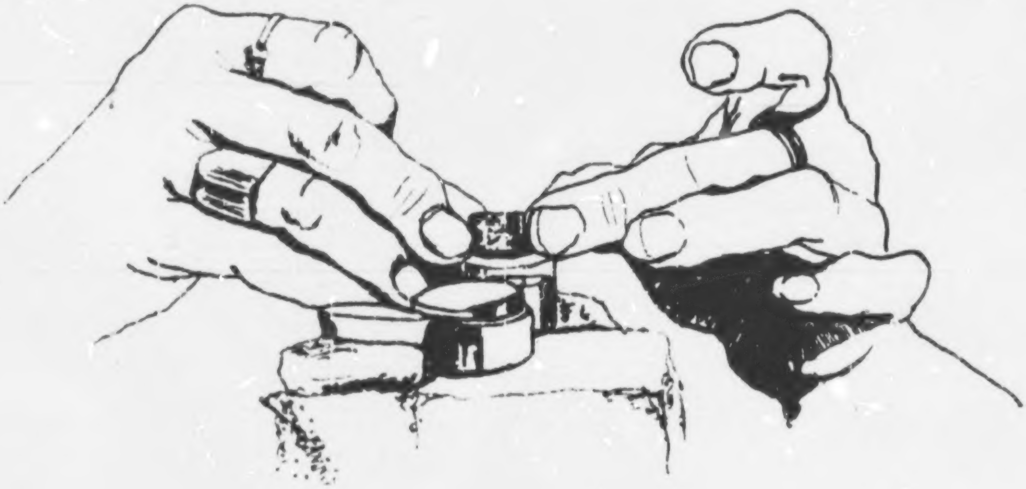
Fibers

Working with fibers can involve all aspects of the preparation of raw fibers including spinning and dyeing. One craftsperson might be most interested in emphasizing spinning as a craft end-product in itself; another might be concerned with using fibers (either hand or commercially spun and dyed) as an element for weaving (either on or off the loom) or for other off-loom techniques such as crocheting, knitting, or macrame. Perhaps the fiber craftsperson will decide to make baskets or rugs, or to pursue some rarely used technique such as knotless netting. Probably he or she will eventually use more than one of these techniques in pursuing fiber as a medium. Textile printing and dyeing is another popular textile craft. This includes batiking (an Indonesian method of hand-printing textiles by coating parts of the fabric with wax to resist dye, dipping in a cold dye solution, boiling off the wax, and repeating the process for each color used), and various other methods such as silk-screening and tie-dyeing.

A craftsperson might also get involved with some form of needlework, quilt-making and patchwork, or other forms of fabric collage. He/she might be most interested in becoming a custom sewer. The possibilities for someone working with fiber are endless and varied, as for all crafts.

Metal

Metal is another highly versatile medium. A craftsperson can explore techniques of metal sculpture, such as hammering, welding, forging, and casting. These techniques can be used in functional processes, such as blacksmithing, as well as for sculpture. Precious metals, such as gold and silver, are used for jewelry making. The metal can also be enameled, which is a process of coating the metal with powdered glass and baking the object until the glass has melted.



Plastic

A craftsperson who decides to work with plastics will learn that there are various methods which can be used for creating many kinds of items. To make functional items such as trays or bowls, he/she would learn to laminate plastic: that is to soak fiberglass with liquid plastic and lay it over a mold until it hardens and takes the form of the mold. To make non-functional items, the craftsperson might cast plastic (pour plastic into a mold) or use the assemblage method (building with pieces of plastic by gluing them together). He/she could also learn the vacuum forming method in which plastic sheets are manipulated to conform to the shape of a mold with the use of suction. Sheets of plexiglass can be carved and sanded into sculpture, using special tools.

Other Crafts

There are many other crafts to consider. Leather is a medium with which many craftspeople work, creating anything from wildly abstract leather masks to skirts, sandals, belts, and harnesses. Various types of stone, such as marble or granite are used for carving and sculpting. Horn, bone, or shell can be used for carvings or jewelry. Scrimshaw is a newly revived technique which involves etching or carving pieces of ivory or discarded whales' teeth to create jewelry or other relatively small pieces. This is a craft which was begun by American sailors some 150 years ago to pass time on long voyages.

Hand printing and bookbinding are considered crafts, as are candle making, decoupage (decorating surfaces with applied paper cutouts and sealing the surface with lacquer or shellac), and floral design. Designing and creating tools by hand (such as looms, spinning wheels or potter's wheels) is a craft in itself. Any of these crafts requires extensive knowledge, skill, and experience, and each requires learning how to use special techniques and tools uniquely designed for the specific material.

HOW DO CRAFTSPEOPLE SUPPORT THEMSELVES?

Some craftspeople work only with traditional hand tools. Others use power tools or a combination of hand and power tools. Some work in small groups, each contributing to a finished piece of work. Others work completely alone. Some produce only one-of-a-kind items; others produce several small pieces and are called production craftspeople. Production, however, is usually limited so that the craftsperson can always maintain personal control over the quality of the finished pieces.

No matter how the craftsperson choses to work, he or she will be concerned with the quality and design of the finished piece because these are the aspects of a craft which can make it unique.

The craftspeople we are most concerned with are professionals. That is, they give their craft top priority in their lives. Some professionals cannot support themselves by their craft alone and must have other jobs. But they still consider themselves professionals because their major career commitment is to their craft.

Comments of Craftspeople

Some comments made by craftspeople to students about crafts careers:

> A craftsperson must be able to accept much work, little money, and be very patient. (A Spinner)
>
> Nobody has it easy... It takes a long time to become a craftsperson. Get all the technical information and instruction that you can. (A Crafts Gallery Assistant)
>
> Realize the problem of money. Students interested in becoming craftspeople should know exactly what they're going to have to do and how to sell it. (A Blacksmith)
>
> Look at the whole field honestly, not just those appealing aspects of pleasant environment and individual freedom. Remember that the clay has characteristics of its own and the capacity to respond and interact is essential. (A Potter)
>
> Try to determine your personal goals for pursuing the 'craft.' It might be the process: creating, enjoying, knowing oneself. It might be a statement of lifestyle, or just to DO IT. (A Boat Builder's Apprentice)

A professional boat builder, for example, would have to devote a tremendous amount of time and effort to this craft. The production of just one handmade boat would involve planing, sawing, patternmaking, constructing, sanding, painting, etc. At the same time, the craftsperson would also be busy maintaining a workshop, handling all the office paperwork, and other tasks.

Although there is no way a boat builder can complete with an assembly line on price or efficiency, there are still people who would rather buy a handmade boat. As long as beauty and high quality are still appreciated a few craftspeople will be able to support themselves.

But how few?

Very few. It is not easy to support yourself as a craftsperson. First of all, the craftsperson must be concerned with the quality of material, technique, and design of the items produced. As a successful crafts shop owner explained:

> He must be willing to take into account the quality of work produced by other craftsmen, and be aware of improving his own

technique. He must be willing to look at other work, and constantly judge his own.

In order for a handcrafted piece to sell, the design must be exciting or different, or unique in some way so that it can be different from a mass-produced item in the eyes of the consumer. It must be durable, to compare well with its commercial counterpart. If the product is a functional one, it must function. This means, once again, that the craftsperson must consider the design as well as the life and quality of materials. For example, he or she must be concerned with whether a quilt will wash, a hanging will fade, a teapot can be easily handled, or a wooden toy is safe and can be dropped or thrown.

Second, craftspeople will need to be concerned with educating the public about what the crafts can involve. For example, a potter had been in Japan for two years to study pottery and ceramics. She learned that in Japan the potter holds an honored and favored social position. But in the United States, the potter is often seen as a rebel. Since, as she says, "It takes a long time to make a perfect pot," she sometimes feels like giving up because people in the United States do not have enough respect for the effort and quality of work involved.

The consumer (and the crafts shop owner) must understand and appreciate what the production of a handcrafted piece involves if the product is to sell. People rarely appreciate how long it takes to throw a pot, weave a yard of material, spin a skein of wool, or dip a candle. The consumer must realize that it is impossible to order something one day and receive it the next because an individual craftsperson cannot work that quickly. Every glaze on every pot in a set of pots cannot be expected to be exactly the same. It would be possible to buy a commercially made set of duplicates, but the consumer should not be looking for precise duplication in handmade pieces.

A Problem

Another problem that craftspeople have to consider is that crafts are often thought of as second-rate art. A weaver explained,

> The area of crafts has for a long time been thought of as 'below' fine arts. A craftsperson should attempt to educate those who might be skeptical. The highest of standards must be kept up at all times.

This is, after all, one of the qualities that gives a handmade item its distinctiveness.

HOW DO CRAFTSPEOPLE SELL THEIR WORK?

Craft items are usually sold through galleries, craft shops, retail stores, and crafts fairs. Many craftspersons also sell directly from their own studios.

Business skills are absolutely necessary to the craftsperson. This knowledge includes everything from buying materials and supplies to bookkeeping and accounting. Knowing how to deal with the person who wanders by the booth at a crafts fair as well as the person who is stocking the item or piece in a craft shop or gallery is essential. Selling products may mean being assertive or being willing to go to small claims court if the craftsperson has placed products in a retail shop on "consignment" and has never been paid. It means learning how to advertise and how to "talk up" one's products. It means managing a studio, repairing tools, and packing and crating the finished items. It means learning how to price items. Most importantly, marketing means knowing how to make things that people will buy without compromising standards and design.

If the first handcrafted object that a customer buys is of high quality, that person is much more likely to buy again, and to pass on enthusiasm and appreciation to other customers. The crafts shop owner, as well as the crafts producer, must go about building a reputation very slowly over a period of years. The owners of a successful crafts shop in Washington, D.C., have done this in several ways by maintaining strict standards of quality for the crafts the shop carries, by hiring qualified salespeople who understand crafts and can discuss the stock with customers, and through local advertising. They have been fortunate in that the local newspapers are interested in covering area craftspeople and shops. Such local newspaper coverage is extremely important to increased interest in and successful sales of crafts.

An issue that craftspeople must contend with are the fads that affect the market for crafts, as well as for machine-made goods. Some craftspeople are willing to go along with these fads because, as one person stated, "To make a living you have to sacrifice somewhere." Others feel that a major conflict arises when they try to decide whether to produce goods that measure up to their own standards or to the current interest of the buying public. The spinning director summarized it this way:

> We are working on quality -- not just what the public wants to see... We are not putting big knots in the yarn because it is fashionable. We hope the public sees us as a group concerned with quality, not fads.

Because the business part of crafts is time-consuming, and because many craftspeople are lacking in business skills, some crafts programs across the country are beginning to offer courses in crafts marketing and business management. This trend is important and one which will be a help to anyone seeking a career in crafts.

The Creative Consumer

The handcrafted piece can be a way for the consumer to express creativity through buying it, using it, and displaying it, just as the craftsperson does through creating it. This means that the piece must be special for the consumer, and that the consumer must be encouraged to understand the uniqueness in design and production of the handcrafted piece.

However, there are still many craftspeople already working who do not have access to such courses or simply cannot afford them. Because of this, crafts cooperatives, strongly backed by the U.S. Department of Agriculture and other Federal agencies, have sprung up around the country. A crafts cooperative is a business owned and operated by the group of craftspeople who use its services. The advantages that cooperatives can provide include:

- Assistance with marketing and business. The cooperative can hire a person to be in charge of marketing for all the craftspeople involved. Often the cooperative group can obtain loans or grants not available to individuals. Many cooperatives operate crafts shops for their members.
- Lower costs of supplies because supplies can be bought in large wholesale quantities
- Joint purchase of equipment
- Advanced instruction for members can help craftspeople improve their skills and improve the quality and design of their work.

Many craftspeople would never consider joining a crafts cooperative because they like working alone or in very small groups. Others are able to earn a much better living through the cooperative arrangement and would never be able to make an adequate living without the technical and financial back-up which a cooperative can provide.

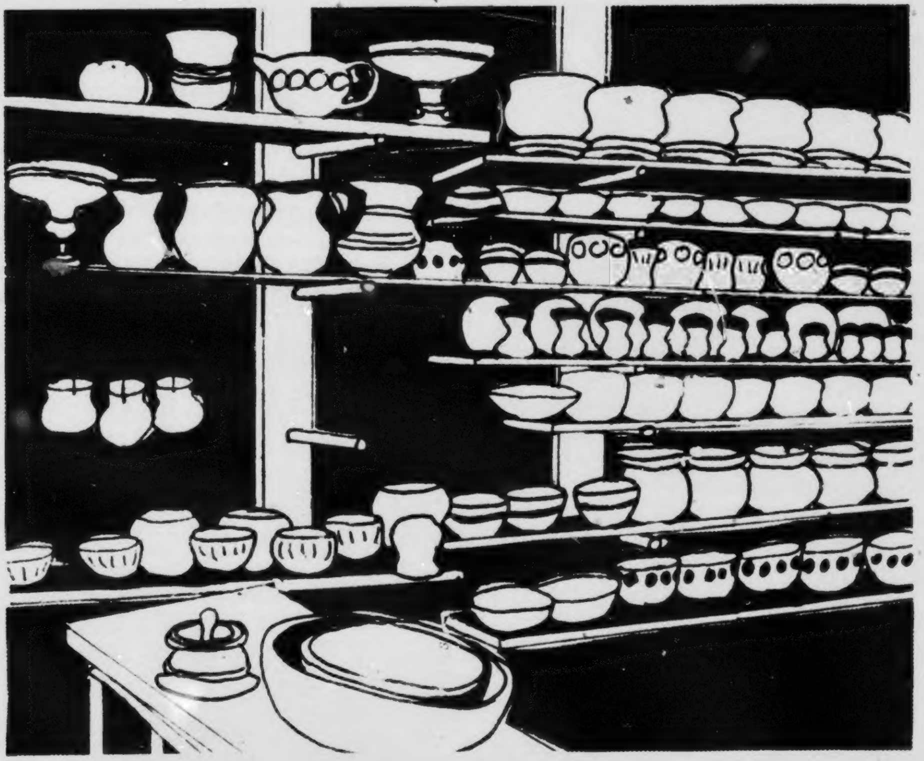
In order for craftspeople to make a living they must treat the craft seriously and intelligently as would any other professional. It becomes part of their sense of themselves as people. The student must expect to spend years learning to become a professional (for example, a potter might need five years of full-time training or apprenticeship to become competent in the craft). Craftspeople must establish some kind of working schedule and then stick to it. Obviously, there is room for flexibility but craftspeople must take the craft seriously in order to "make it."

Although the overall failure rate is high among craftspeople who try to support themselves through their crafts, there is much less chance of failure for the craftsperson who is highly committed to the work from the beginning. It is possible to make a living if he or she is prepared to spend time refining and improving techniques and processes. Each craftsperson will have to establish what an "adequate" standard of living means personally.

There are, however, other ways to make a living in crafts besides selling handmade, one-of-a-kind items.

What Other Ways?

The first option many craftspeople choose is to go into "production crafts." Production craftspeople design their own pieces, but produce more than one copy of each design. Sometimes they hire assistants, or open large workshops to help with the actual reproduction of their designs. It is not an assembly line though -- each piece is still handmade. Obviously crafts items made this way can be sold more inexpensively than one-of-a-kind items.



Another possibility for a craftsperson is to make samples for industrial production. Big textile mills, for example, usually hire weavers to create samples of fabrics to be mass produced. Ceramics factories hire potters to make samples of a new "line" of anything from mugs to umbrella stands.

Take, for example, the case of Clay Potter. Clay is interested enough in crafts to know that he wants to be a craftsperson for the rest of his life. He does not, however, know how he wants to make a living, or just exactly what he wants to do. There are a lot of choices he could make.

He might decide to open up his own craft shop or gallery, so that he could use his knowledge of crafts to show and sell other people's work. Or he might consider a crafts supply business, hoping to bring the best in materials and tools to working craftspeople. He may want to work as an agent, booking shows and fairs for a group of professional craftspeople.

Clay Potter might decide that as a crafts professional he would like to use his knowledge to pursue a "traditional" career requiring administrative, research, and writing skills. The Federal government hires craftspeople with these skills in such diverse offices as the Department of Agriculture, the Smithsonian Institution, Bureau of Indian Affairs, National Endowment for the Arts, and the U.S. Armed Forces. Some state and local government agencies hire persons with such combinations of skills. Clay Potter also might find employment with a national or local crafts organization or guild.

If Clay enjoys writing and writes well enough, he might eventually write for a crafts or art journal, or write and edit a book on his craft. If he is familiar with a second language he might occasionally translate a book or an article. Perhaps he may want to study the history of a particular craft, exploring its anthropological and intellectual side. He may be surprised to find that the most complete studies of how ancient or traditional crafts were made can be found in anthropological journals and studies of primitive cultures, not in contemporary "how-to" books. He may decide that a bachelor's degree program in museum studies, with an emphasis on crafts, or an advanced degree in anthropology or design would be a possible route for him to take.

Once Clay has become a professional in his craft, he may attempt to find employment as a teacher. He can look for teaching positions in a wide variety of settings, including museum schools, colleges, adult education centers, crafts centers, summer camps, prisons, or other institutions. If he has a degree in art education, he may find a position in a public school. However, it is unlikely that he would be hired to teach a single craft, but would be required to teach art and art history as well as crafts.

Still another possibility for Clay is to combine crafts skills with various forms of therapy such as recreational or occupational therapy or art therapy. This type of work would require a minimum of a bachelor's degree.

No matter what aspect of crafts Clay chooses, he will need a solid background in his field. This training is very important and the issue of training is a pet peeve among many practicing craftspeople. As one weaver said,

> It's disappointing to see that so many people think one crafts course makes them professional.

Grants and Contests

Some craftspeople are talented (and lucky) enough to get small grants from government agencies such as the National Endowment for the Arts or the Smithsonian Institution. Such agencies, as well as public and private organizations, may sponsor "juried" shows (pieces are screened and selected by a group of judges) or contests. Such shows and contests provide the craftspeople selected with publicity and increased opportunities for marketing. In the Spring of 1974 the Renwicke Gallery of the Smithsonian sponsored a nationwide contest for production craftspeople -- craftspeople who produce multiple objects in at least 10 of the same design. The announcement read:

> Purpose of the competition is to give recognition to the working production craftsman. To verify the high creative and technical standards of craftsmen working in traditions of personal production of well designed, useful objects. Emphasis is directed away from the artist who produces art objects using craft techniques and materials.
>
> Although objects cannot be one-of-a-kind, neither can those selected be mass-produced beyond the personal control of the craftsman. Objects entered must be produced principally by hand rather than by assembly-line techniques.

The work which was selected has been exhibited in various shows throughout the United States. Similar contests also occur occasionally for the craftsperson who creates unique, one-of-a-kind pieces.

HOW DO CRAFTSPEOPLE TRAIN IN THEIR CAREERS?

As with professionals in most fields, it takes years to become a professional craftsperson. During this time, the craftsperson may obtain training in a given craft in various ways. In some high schools, students can obtain a broad background in art, art history,and design, as well as crafts -- all related knowledge that can improve one's work. Next the craftsperson can attend a postsecondary art school or a liberal arts two or four-year college with a strong crafts program. The liberal arts college would probably be a good choice for someone interested in combining an interest in crafts with a field such as anthropology, business administration, social work, or psychology.

Some colleges and universities offer specialized degrees in crafts. Programs leading to an associate's degree or bachelor's degree in fine arts or applied arts might include studio courses in a selected major material (wood, metal, fiber, as examples) and courses in art history, craft history, aesthetics, philosophy of art, and design. Some colleges now offer courses in small business management and administration, which is an extremely important aspect of a potential craftsperson's education that has been too frequently neglected in the past. A background in chemistry is also important for such crafts as pottery (to prepare glazes) and textiles (to prepare dyes). Some graduate programs, usually at the master's degree level, are also open to persons interested in crafts.

The serious craftsperson can also obtain training in specialized summer programs in crafts such as the ones offered at Penland School of Crafts, North Carolina, or Haystack Mountain School of Crafts in Maine. Such programs attract highly skilled instructors from all over the world.

Adult education programs across the country vary in quality but provide an excellent way for the beginner to get a feeling for a particular craft. Some adult education courses go way beyond the beginning level, offering possibilities for studying advanced and experimental techniques.

Yet another possibility for the serious student is to get a position working with a "master" craftsperson, someone who is very advanced in his or her craft. This type of position is called an apprenticeship and the student is called an apprentice. Usually the apprentice will pay the master craftsperson to serve in this position. Many people find an apprenticeship an excellent way to learn, because of the direct learning relationship they can establish with the master craftsperson. However, apprenticeships are hard to find in the United States and are much sought after. The Apprenticeship in Bath, Maine, takes eight boat builder apprentices who commit themselves to an apprenticeship of at least 18 months. During this time they learn to build traditional wooden boats such as peapods, bateaux, dories, and skiffs. The Apprenticeship is the only one of its kind in the country.

Training by Doing

In the United States many craftspeople have had extensive formal training. But there are also excellent craftspeople who have learned their craft from their parents and grandparents. This group includes the Native American (American Indian) craftsperson working with traditional designs in weaving, jewelry making, and other crafts. It also includes the rural quiltmaker or toymaker or whittler/carver who may not have finished high school but has developed craft skills by pursuing them since childhood.

In the last few years the National Endowment for the Arts, an agency of the United States Government, has become interested in the idea of apprenticeships and has established a Master Craftsworkers Apprenticeship Program "to enable master craftworkers to hire an apprentice for periods of generally nine months to impart their skills to the apprentice who in turn assists them in their work." Hopefully, as interest in the crafts grows, apprenticeship positions will become more readily available.

Still, formal training is not enough. In fact, it is only the beginning! Most craftspeople learn through a combination of the methods already discussed -- and most professionals comment that they spent much time learning their craft by themselves, and that they will continue learning alone throughout their career.

Craftspeople, like all other professionals, will be most successful if they continue to explore new techniques and update current knowledge. They can do this by attending workshops on new techniques, or on any area of their craft that they have not already explored. They can try learning the fundamentals of working in another material to give them a new perspective on their own. They can update their knowledge by talking with other craftspeople, by reading and studying, or just by observing nature and relationships in nature.

But most important, a craftsperson has to enjoy the craft for its own sake. All the studying in the world will not make a professional craftsperson out of someone who does not really enjoy the work. Crafts provide a very uncertain income, long working hours, and little public recognition. Only people who love crafts can be successful as craftspeople.

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New York, N.Y. 10019

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2160 Patterson Street
Cincinnati, Ohio 45214

Artisan Crafts
O & E Enterprises
Route R, Box 179-F
Reed Spring, Missouri 65737

Ceramics Monthly
Professional Publications, Inc.
Box 4548
Columbus, Ohio 43212

Craft Horizons
American Crafts Council
44 West 53rd Street
New York, N.Y. 10019

Design
The Saturday Evening Post Company
1100 Waterway Boulevard
Indianapolis, Indiana 46202

Glass Art Magazine
Box 7527
Oakland, California 94601

Journal of Contemporary Metalcraft, Casting, and Related Arts
Magic Circle Corp.
622 Western Avenue
Seattle, Washington 98104

The Looming Arts
Box 233
Jordan Road
Sedona, Arizona 86336

Making it with Leather
The Leather Craftsman, Inc.
Box 1386
Fort Worth, Texas 76101

National Calendar of Indoor-Outdoor Art Fairs
5423 New Haven Avenue
Fort Wayne, Indiana 46803

Shuttle, Spindle and Dyepot
Handweavers Guild of America, Inc.
998 Farmington Avenue
West Hartford, Connecticut 06107

Studio Potter
Daniel Clark Foundation
Box 172
Warner, New Hampshire 03278

Textile Crafts
Box 3216
Los Angeles, California 90028

- Associations

American Ceramic Society, Inc.
65 Ceramic Drive
Columbus, Ohio 43214

American Crafts Council
44 West 53rd Street
New York N.Y. 10019

American Federation of Arts
41 E. 65th Street
New York, N.Y. 10021

Appalachian Regional Commission
1666 Connecticut Avenue, N.W.
Washington, D.C. 20251

Associated Council of Art
1564 Broadway
New York, N.Y. 10034

Handweavers Guild of America
1013 Farmington Avenue
West Hartford, Connecticut 06107

National Folk Festival Association
1346 Connecticut Avenue, N.W.
710 DuPont Circle Building
Washington, D.C. 20036

Southern Highland Handicraft Guild
15 Reddick Road
P.O. Box 9145
Asheville, North Carolina 28805

7. ART EDUCATION

INTRODUCTION

Many artists support themselves by teaching. Art education also involves several kinds of non-teaching jobs. In fact, anyone whose job involves writing about art, conducting research about art, or displaying art to the public is included in the field of art education.

Teachers

Every job mentioned in the art section of this book could be listed again in this chapter, by adding "teacher of ______": a teacher of painting, teacher of fashion design, teacher of illustration, etc. Almost anything which can be done, can be taught.

BUT FIRST - ART TEACHERS

There are 36 art teachers in the town of Giblet Gulch. There are also 47 used-feather dealers and 23 eggshell swallowers. The feather dealers and shell swallowers have their own professional guilds where they can discuss their common problems and set their own professional standards. The art teachers, unlike the other two groups, cannot do that. The art teachers do not have all that much in common with each other. All eggshell swallowers, for instance, have the same training, work in the same way, and do the same things. They all learned their trade by apprenticeship; they all work in circuses and they all stand up on stage and swallow eggshells. The art teachers are different. They all have different backgrounds, work in different ways, and teach different things.

Take, for example, a few of the leading art teachers in Giblet Gulch:

- Wesley Wishbone teaches calligraphy at Giblet Junior College. Giblet Junior College offers a two-year certificate program in graphic arts. Calligraphy is so popular that Wesley teaches only that one subject. He also tries to help recent graduates find jobs and is responsible for interviewing applicants to the school. Although Wesley has a Bachelor of Fine Arts, he was hired because of his extensive experience in calligraphy and for his knowledge of the graphic arts trade.

- Chick Cooper works for the Giblet Gulch Novelty Company, which manufactures beach toys. Chick teaches new employees how to paint amusing expressions on the faces of inflatable chickens. He first learned to paint at Giblet Junior College and worked as a painter at the Novelty Company for ten years before he began training new employees.

- Pablo Peck teaches impasto painting at Giblet Gulch Community Center. Pablo's students are all amateurs who take his classes just for fun. Pablo is himself a serious painter, but with little formal education. He would rather work with more motivated students, but because he has no college degree, this is the only kind of teaching job he could get.

- Paula Poulet is a professor in the Art Education Department at Perdue University. She has an international reputation as a sculptor, as well as a doctoral degree in art education. She divides her time between teaching sculpture to graduate students, teaching classes in educational theory to future art teachers, and doing her own sculpting.

- Red Henderson also teaches at Perdue, but he lacks the status or salary of a professor. Red teaches printmaking to undergraduate art majors and only works two days a week as a part-time instructor. He would prefer to be a full-time assistant professor, but he only has a Master of Fine Arts degree. The university will no longer give professorships to teachers who do not have doctorates.

- Lucretia Hatch teaches at Greater Giblet Regional High School. She has a master's degree in art education and a state teaching certificate, without which she would not be able to teach in a public school. Because art is a required subject at Giblet Gulch Regional High, she works with all kinds of students and teaches several kinds of art courses. She also designs the sets for the school plays and arranges the school bulletin board.

- Winifred Wing teaches art at the Giblet Hills Happy Days Nursery School. Winifred has a degree in early childhood education. Although she does not consider herself an artist, she spends most of her time doing arts and crafts projects with the children. She does not teach them to *be* artists.

There are 29 other art teachers in Giblet Gulch. No two of them do exactly the same job, or have exactly the same training.

* * *

Art teaching jobs fall into four main categories:

1) Postsecondary Schools
2) Public Schools
3) Private Schools
4) Pre-Schools

Teaching jobs at colleges and universities and vocational schools are very hard to get. An artist who wants to become a professor of art usually needs at least a master's degree and a reputation as a serious artist. Sometimes a doctoral degree is required, even to teach studio art courses. It usually takes a long time to become a professor. Teachers of studio art courses in colleges usually start as instructors and work up to becoming assistant professors, associate professors, and possibly full professors. Higher positions, such as department head or dean, are administrative jobs which take the teacher out of the studio altogether.

Art education departments train future art teachers. Art education courses are taught by people who have experience as artists, scholars, and teachers. They usually need doctorates to teach these courses.

Postsecondary vocational schools do not offer their students academic degrees. Because of this, these schools can hire art teachers who lack advanced degrees. But they rarely do.

Job Titles

Art teachers may have many titles which describe their jobs. These are some of the major categories of art teaching jobs:

Faculty Member, College or University
Teacher, Pre-School to High School
Visiting Teacher
Instructor of Vocational Training
Instructor, Adult Education
Director, Art Department
Director, Special Education
Art Supervisor
Art Education Consultant
Art Education Specialist
Instructor, On-the-Job Training in Industry
Museum Educator
Private Tutor

Don is a Professor of Fine Arts at a large university. He taught for 15 years before getting this job. Don described some aspects of his career.

What product, or service, results from your work?

> I 'produce' artists and art teachers.

What kinds of activities are you likely to do during your working time?

> Teaching sculpture and jewelry making. Advising graduate students. Coordinating the sculpture and three-dimensional design courses. Serving on committees.

What outside things do you do which enhance your career as a teacher?

> I lecture on contemporary crafts for various organizations and institutions. I exhibit in crafts shows and I sell some of my own sculpture and jewelry. The time I have for these things varies a lot. Sometimes I am too busy to do any of them.

What was your formal education?

> I have a bachelor's degree in art education, a Master of Fine Arts degree in Three-Dimensional Design, and a doctorate in education.

Did you have any unrealistic ideas about teaching when you began your career?

> I did not realize the amount of non-teaching activities that would be involved -- records, committees, meetings, and garbage. I thought a teacher was supposed to spend time in contact with students.

Were there any special factors which led you to becoming an art teacher?

> My parents were both teachers and I always knew I wanted to teach. Also, I could copy Donald Duck better than anyone in my fourth grade class, and I was lousy at softball. I knew I'd be a teacher, but this decided me on art. I also hated physical labor.

The Ideal Professor of Fine Arts

Don was asked to describe an "ideal" person to be a Professor of Fine Arts. This is his description:

> This person should have lots of degrees from prestigious institutions, experience, and a record of exhibitions of his/her work. The 'talents' are obvious, but commitment to both art and teaching is important. Any art teacher needs to be able to 'draw' and to use various materials. Personally, an ideal candidate has a need to nurture -- to really like young people and a tolerance for bureaucratic nonsense.

Advice for Students

Don had some advice for students who are interested in becoming college art teachers:

- Get as many degrees from *good* schools as you can afford.
- Exhibit or write as early as possible.
- Get to know those few, remarkable people who are dedicated and influential (a rare combination) and let them see that you *know* and *appreciate* these qualities. *They can help*. And there is no greater satisfaction for a teacher -- a real teacher -- than to see his students succeed!
- Don't be a teacher, or an artist, unless you *have to*. If you have to, go all the way. The world doesn't need any more undedicated, uncommitted teachers. But if you can't help yourself, *do* it. The pay is bad; the bureaucracy is unbelievable, but believe me, there is no greater feeling of exhilaration than to at least think you *might* have helped someone to become themselves. End of sermon!

What do you find most satisfying about being an art teacher?

I really prefer being around young people. I think it keeps *me* young. I infinitely prefer my students' company to my colleagues'. The other thing is that I delude myself into thinking I have made a (good) difference in their lives. I guess I get a vicarious thrill when one of my 'kids' makes it as an artist or teacher.

What do you find least satisfying?

I hate the paperwork, meetings, the 'publish or perish' bureaucratic nonsense -- the pressure to conform and to satisfy administrators and senior colleagues -- the feeling that your life is on the line until you get tenure.

Do you think these feelings are shared by most art teachers?

I don't know. Some act as if they enjoy the parts of the job I hate, and hate the parts of the job I enjoy. It depends on the person.

Don's career cannot really be called typical. Even in his department at school, there is no one else with the same combination of responsibilities or the same background. Some of Don's colleagues are well-known artists who only teach part-time. Others are scholars of art education, theory, or philosophy. Still others are administrators.

College teaching jobs are not as secure as most people think they are. When colleges are in financial trouble, the art departments are frequently the first to be cut back. And all college teaching jobs are competitive. Since so many artists seek the available positions, it can be hard to get a job, and even harder to keep one. Teaching ability and dedication are not always enough. There is a great deal of pressure on college art teachers to publish articles and exhibit their own work. Even though Don's interview shows him to be a dedicated teacher, he lost his job shortly after he answered those questions.

Most art teachers work in the public school systems. The requirements for public school jobs are generally well defined; art teachers need the same credentials as do other teachers.

Arnie is a high school art teacher. In describing his career, Arnie answered:

What kinds of activities are you likely to do during your working time?

> Teaching my classes, going to faculty meetings, some paperwork, teaching some art history, field trips, and preparation. I have to get slide shows together, write lecture notes, and plan my classes. I also have to do corridor duty and supervise the lunch room.

What outside things do you do which enhance your career as a teacher?

> I'm an artist. I show my own work. I read about art, spend a lot of time in museums, galleries and with other artists. I spend at least three hours a night painting and probably about 40 hours a week on all those things together.

What was your formal education?

> I have a Bachelor of Fine Arts degree, a Master of Fine Arts degree, and 12 extra credits in education.

Did you have any unrealistic ideas about teaching when you began your career?

> About teaching, no. I hadn't planned to teach. About art, yes. I thought all you had to do was be good, and work hard to 'make it.' I didn't know I'd be making a living by teaching.

Were there any special factors which led you to become an art teacher?

> I just 'slid' into teaching as a means of support and discovered that I liked it and that teaching art could help me in my own painting. It keeps me from being isolated in my studio.

The Ideal Public School Art Teacher

Arnie described an "ideal" person to be a public school art teacher:

> Aside from the obvious college degree and certificate -- an ideal art teacher should be a working artist. He/she needs a strong desire to communicate. If you *need* to communicate, then you *find* the ability. An ideal person has a particular personal point of view and an interest in life, not just in 'pure' art. And sympathy for the strengths and weaknesses of other people. Ideal teachers are able to remember what it was like to be students themselves.

What do you find most satisfying about being an art teacher?

> Taking students from 'where they were' to 'someplace else' -- helping them to break their skills and grow new ones.

What do you find least satisfying?

> The conventional standards that are always used in a school system -- arbitrary rules and limitations, schedules, loudspeakers. The whole system tends to make people petty. You can't always follow your instincts because they may conflict with the rules.

Arnie's Advice for Students

Arnie also had some advice for students interested in becoming art teachers:

> I wouldn't want to discourage someone from being an *artist*, as long as he/she knows what the situation will really be like. Question everything, test ideas, and always be open. As for teaching art -- get a good art education, but become an *artist* first.

Arnie, like Don, is a dedicated teacher, but there is one important difference in the way these two teachers approach their careers. Don is a teacher who happens to teach art. Arnie is an artist who happens to teach. Arnie's first love is painting and he was lucky enough to find teaching as a way of supporting himself. And luckier still to find that he really enjoys teaching.

University Courses in Art Education

In order to get a Bachelor's degree in Art Education from a large university in the Mid-West, students must take:

30 credits in 'core courses' -- psychology, history, natural sciences, etc.

11 credits in art history

22 credits in basic art and design

11 credits in art education courses

15 credits in 'professional' courses -- history of education, techniques of teaching, etc.

21 credits in art electives

6 credits in general electives

14 credits in professional electives

And of course, they must go through a period of student teaching in order to become certified teachers.

Where Do Art Teachers Work?

There are more art teachers working in the public schools than anywhere else. Some large schools have several art teachers on their faculties. There are even some special high schools in the country where students can major in art. These schools hire people to teach specialized courses, such as printmaking or fabric design. In a school with only one or two art teachers, the teacher is expected to instruct courses ranging from perspective drawing to jewelry making. Because some schools do not even have an art room or studio, the art teacher goes from room to room, using ordinary classrooms as studios. In a very small town, there may be only one art teacher who goes from one school to another every day.

Private schools also have art faculties. While it used to be possible to teach in private schools without a certificate, it is becoming increasingly rare. The job market for teachers is very competitive, so unlicensed, inexperienced teachers are usually the last to be considered for any teaching job.

There are many artists who do not want to make a full-time commitment to teaching. Public school jobs are very demanding and require academic degrees and certificates; many artists, therefore, prefer to take part-time teaching jobs. Of course, part-time jobs do not provide much income, but they leave artists time and energy to work on their own studio. Artists with experience and academic credentials can teach part-time at colleges, universities, and some high schools. Artists without academic backgrounds can teach at some vocational art schools, or in non-accredited art programs. Other artists take private students into their own studios, teach in prisons, army bases, or recreation centers. There are many people who want to study art for pleasure and are not interested in the teacher's academic credentials.

Places Where Art Teachers Can Work

Pre-School, private or public
Elementary School, private or public
Junior High School, private or public
High School, private or public
Specialized High School, private or public
Community Centers
Junior Colleges
Colleges
Universities
Trade Schools
Army Bases
Recreational Departments
Educational Tv Stations
Prisons
Private Studios
Private Workshops

COMMUNITY ARTS

A community arts specialist is someone who knows how to run community-based art programs -- someone who gets art and artists out of the studio and into the community.

A town like Giblet Gulch, for instance, may have several art schools, but the city government has not necessarily hired a community arts specialist to help get the whole town interested in art. For example:

- The elderly citizens of Giblet Gulch might enjoy having an afternoon arts and crafts program. They could get together with a few local artists and spend their time painting, sculpting, or making murals for children at a local day care center. A community arts specialist's job would include finding studio space for such a program, interesting elderly people in coming, raising the money for rent and supplies, finding instructors, planning a budget, and seeing that the program runs smoothly.
- There are several ethnic groups living in Giblet Gulch. The older people are worried that their children will grow up without any knowledge of their cultural background. A community arts specialist could help these groups to begin programs in which their children could learn the arts and crafts of their parents' countries.

- There is a huge, abandoned warehouse on the outskirts of town. A community arts specialist might get the town to turn it over to the community to use as a teenage art center. With very little money, the kids could turn the warehouse into studios, where they could go after school and on weekends.

In short, a community arts specialist is supposed to help people to do what they want to do. There are millions of people in this country who would like to express themselves through art, but do not care about getting formal art schooling. The community arts specialist tries to find out what people want to do, and then help them to get themselves organized. To do this, the specialist needs to know about:

1) The practical aspects of running a program -- budgeting, raising funds, dealing with local government agencies.

2) The human aspect -- being sensitive to people's needs and knowing how to help people express themselves without telling them what they "ought" to do.

3) Art -- a community arts specialist should be an artist him/herself to understand the potential which art has to enrich people's lives.

There is no one best way to become a community arts specialist. It is still a new specialty and there are no licensing exams or degree requirements. Experience counts more than anything else. This the the kind of job people grow into, rather than train for in a formal program.

MUSEUM SERVICES

Most museums offer some specifically art-related jobs.

Only some art-related jobs?

Yes, only some. Most museum work, even in art museums, is done by non-artists. (See Exploring Careers in the Humanities: A Student Guidebook.) Museums are not, after all, intended to be art studios -- they are not primarily centers of creativity. They are educational institutions where art is preserved, studied, and displayed. Museums are run by art historians, technicians, and business people. It would be very unusual to find an artist selecting paintings for an exhibition, making decisions about the management of a museum, or tending the files in a museum office.

There are, however, four main areas of museum work which do involve "art" people: design, publication and public relations, conservation, and education.

Descriptions of Some Specific Art-Related Jobs in Museums

Public Information Officer - will be required to acquire information about and write lengthy news and feature articles on fine arts collections, exhibitions, lectures, personalities, special events; develop and use personal contacts with major news representatives in the United States and abroad, acquaint top level management with the specialized problems of art-oriented press relations and recommend dissemination of information; work closely with press relation representatives from external art museums; on assignment write brochures, pamphlets, and other popular publications; assist art critics and other news media representatives in setting up interviews with fine arts personnel; provide reporters with background information; and develop and keep current mailing lists to news media representatives. May be required to develop and distribute written material for other programs and activities on a variety of disciplines such as science, history, aerospace, and technology.

General Education Specialist - The purpose of this job is to organize and manage an education program with emphasis on the fields of crafts and design. Candidates must have a B.A. or B.F.A. in art education and two years of professional experience in crafts and design related fields or an M.A. or M.F.A. in art education or similar areas of concentration. Experience working in a museum setting is highly desirable.

Exhibits Specialist - This position requires the use of woodworking and metal shop equipment such as saws, jointers, planners, routers, lathes, shears, and others. Must have the ability not only to read and interpret layouts, sketches, and drawings, but to prepare and instruct others in the preparation and interpretation of such drawings. A minimum of three years of general and one year of specialized experience is required.

Visual Information Technician - Requires two years general experience in administrative, professional, technical, or other responsible work that was concerned with the visual communication of information or with the application of the principles of artistic design. Will work with curators and scientists to help research the material needed and write short technical captions for the computer.

Conservator - Art - Serves as Head Conservator of The Museum and Sculpture Garden. Will perform duties relating to the identification, preservation, cataloguing, and understanding of the technical aspects of all classes of art objects in the museum's collection and furnish authoritative information in the field of specialization. Will also be required to prepare annual laboratory budget and assume responsibility for keeping the laboratory up-to-date in tools and equipment within the limits of budget and available space. The work involves a relatively wide variety of materials and requires a knowledge of chemistry, physics (x-ray diffraction), minerology, and mathematics.

Museum Specialist (Art) - Will serve a professional conservator on the rarest and most difficult-to-restore works of art in the collection of fine arts and portrait gallery. Will plan and execute difficult restorations that retain the maximum of what is original and authentic in sculpture or painting; develop working schedules to accommodate varying requirements of art objects being worked upon; and advise and consult with curators and other staff members on conservation matters. Candidates must have, as a minimum, three years of general and three years of specialized experience.

Supervisory Photographer - This position serves as the Chief of the Museum and Sculpture Garden Photographic Laboratory and requires a broad general knowledge of art and art history in order to make creative and esthetically satisfactory photographs. Will supervise the photography of a wide variety of subject matter, often highly technical, valuable, and fragile, requiring skill and imagination in such matters as arrangements, lighting, perspective, and attention to color values. Will also supervise and/or perform various black and white and color film and print processing functions.

Design

Museums may collect objects ranging from contemporary paintings to antique chicken bones. In any case, the museum's business is to display their collections. It may be a curator who decides which chicken bones to display, but it would be a designer who decides how to display them. The bones might look exciting painted dayglo red and nailed to the wall, but the designer would know better than to damage valuable specimens. And the designer would know what kind of display cases to put the bones in, and how to place the cases in the room so that visitors would not fall over them, how to light the cases so that the chicken bones looked their very best, how to redecorate the room to complement the display, and, finally, how to place signs around the museum to direct visitors to the exhibition.

Exhibition designers are generally trained in industrial or interior design (see chapters on Product Design and Environmental Design). Planning an exhibit of chicken bones is not very different from planning an exhibit of hardware. Designing a space to house an art collection is not very different from designing a space to house a family. Exhibition design does, of course, require some specialized knowledge, but the principles of three-dimensional design are the same for all design projects.

It is unlikely that a museum would hire an exhibition designer who lacked formal education and experience in three-dimensional design. Large museums may have very strict regulations about hiring full-time exhibition staff members. Small museums may have no staff at all -- they may instead hire free-lance designers to do specific jobs whenever an exhibit is changed.

Publication and Public Relations

Most museums document their exhibits with some kind of publication. If you went to see a show of early Byzantine skateboards, for instance, you might want to see a catalog explaining the history of the skateboards and illustrating the fine points of Byzantine ornamentation. You might even want to buy the museum's special-edition, full-color book on Byzantine decorative arts. Perhaps the museum expected so much interest in the show that a series of Christmas cards, jigsaw puzzles, and posters using illustrations of the skateboard collection has been printed. The curators of the show do not design these things; instead the museum director would hire graphic designers to do that. (See chapter on Visual Communications.) Graphic designers would also be involved in the museum's public relations office. There is no point in setting up a public exhibit if no one bothered to tell the public about it. The public relations office has to prepare notices for the newspapers, send out promotional posters, brochures, and invitations to the opening party. If the museum is also having a lecture series or film screening as part of the exhibit, the public relations office would advertise these events too. Most of the work involves writing or business skills, but graphic designers would create the format and appearance of all the promotional literature.

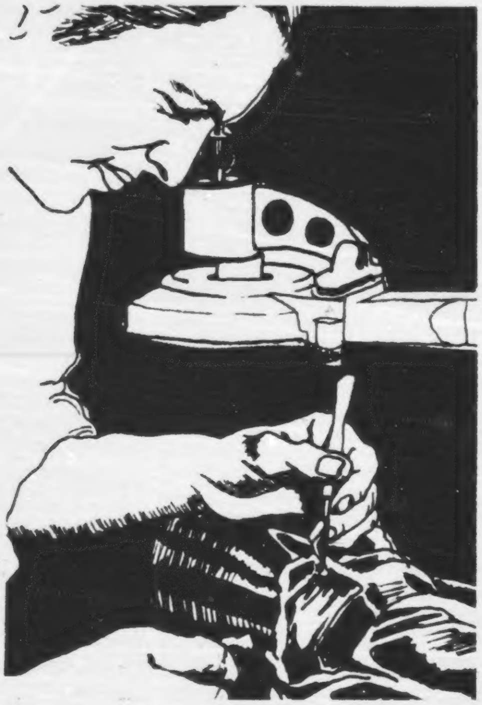
Conservation

One of a museum's primary functions is to preserve valuable objects. Conservators are responsible for restoring damaged or ancient objects to their original condition. They are also responsible for preventing further deterioration of the museum's collection. For example:

- The museum owns a 400-year old painting which is covered with a thick layer of dirt. The conservator has to know how to clean off the dirt without disturbing the paint, cracking the surface, or changing the colors. If some of the paint has chipped off, the conservator has to analyze and reproduce the chemical make-up of the original paint before touching up the damaged area. When the painting is finally ready for exhibition, the conservator would make sure no temperature, humidity, or light problems which would cause further damage exist in the room where the painting will hang.
- The museum has just bought a new contemporary drawing from a local gallery. The conservator checks it over and finds that it has been badly framed. The gallery owner used masking tape to stick the drawing to

the mat board and the conservator knows that in a few months, the tape will discolor. In a few years, the discoloration could seep through to the front of the drawing and ruin it. The conservator also notices what kind of ink the artist used. If the colors are likely to fade over time, the conservator makes sure that the drawing is stored in a dark place where no light damage could occur.

Conservators are likely to face all kinds of difficult problems to solve. They might be asked to run lab tests on paint samples one day, and to reconstruct a broken vase the next day. This highly skilled field requires knowledge of art history, aesthetics, restoration techniques, and materials.



Conservators usually need college or graduate school degrees. A very few universities offer programs specifically in art conservation, usually at the postgraduate level. A conservator might have a background in art, art history, chemistry, or some combination of these subjects.

Museum Education

Museums are all, in some way, educational institutions. Many large museums maintain special education departments which run educational programs for children and adults. Those museums which are specifically intended for children set up all their exhibits as direct educational experiences.

Museum education jobs are frequently available on a part-time basis, although such jobs may be difficult to obtain. Museums can demand the same credentials (advanced degrees and experience) of their faculty members as do colleges and other formal art schools.

Museum Educational Services

A large art museum might provide many educational services to its community. For example:

- **A museum school for serious art students. The school might offer a certificate in art to its graduates. It might grant Bachelor of Fine Arts degrees if the museum is affiliated with a college. The museum school could offer courses in art history, studio art, conservation, etc.**
- **After-school classes for children in arts and crafts**
- **Lectures about the museum's exhibitions and demonstrations of art techniques**
- **Tv programs about the museum or local art activities**
- **Guided tours of the museum for school groups or visitors.**

What Else?

Museums can be very complex institutions, with all sorts of unexpected jobs turning up. If, for example, a museum is cataloguing one of its collections, the director might hire a crew of photographers. If a museum specializes in crafts objects, a folklorist might be hired to analyze the collection. The museum might also want an appraiser to estimate the monetary value of the collection. Many museums also have extensive art libraries, film libraries, and audio visual departments which employ people who have some background in art.

The museum field in general requires at least a bachelor's degree for most jobs; advanced degrees are common among museum employees. There are, of course, non-professional jobs available in museums as well. Some artists feel that they like the atmosphere of a museum so much that they'd gladly work there as a guard or janitor, even though the work is unrelated to art.

WRITERS ABOUT ART

East Podunk Times -
10/33/76 (UPI)

Go see Les Ismore's paintings at the Miqui Mauze Gallery! They're nice - kind of gree, with these sort of, um, squiggly things on them. And the room is well...sort of white with windows and stuff. You know. And there's a terrific bakery right next door where I got this far-out brownie with nuts and everything. It's a nice show. I liked it.

Art criticism might look something like that if it were left entirely to amateurs. A professional art critic, however, would describe the paintings intelligently, and would make reasonable judgements about them. The bakery next door would not be mentioned by a professional art critic.

Criticism is not the only form of art writing. Critics make judgements about the work they have seen. Other writers prefer not to make judgements but simply to report that particular exhibits are taking place. These writers prefer to be called art reporters, or art reviewers.

Kay is an art critic for a weekly "underground" newspaper She described her job.

As a critic, do you feel you have a lot of freedom in your job?

Yes, I plan my own schedule and choose what I want to write about. My only obligation is to turn the copy in to the editor every week, on time.

What kinds of activities are you likely to do during your working time?

I check my mail for notices of shows and pick out what looks interesting to see. I look at the shows and talk to people -- gallery directors and artists. Then I choose what to write about and sit down to write the article. I spend a lot of time circulating among artists and reading contemporary magazines, newspapers, and journals.

What was your formal education?

I have a bachelor's degree in philosophy. That's been very valuable to me as a critic. I edited the college yearbook and worked on the school paper as a reporter. I've also worked for ten years as an artist.

Was your background a conscious preparation for your job as a critic?

Absolutely not. Looking back, it all seems relevant, but I was unaware at the time of any logical progression.

Cities are Best

Art critics have to be where the artists are. According to Kay, art critics should stick to big cities like New York and Los Angeles. Rural areas are very unlikely places to find critics. Suburban areas may have what she called "cultural reporters." This work is not good for serious critics, but possibly a way to get some related experience.

To what extent are you self-taught as a critic?

One hundred percent. I'm self-educated by experience.

Has your work experience always been related to criticism?

No. I've been a reporter on a small newspaper, a copy editor in a publishing house, a free-lance proof-reader, an administrative assistant in exhibition programming for a university, and other off-the-wall summer jobs, like rewriting wedding invitations.

How did you get your present job?

I applied to an ad in the paper that a friend told me about. I was chosen for my writing abilities and knowledge about art. Before this newspaper hired me, I was asked to go through a trial period -- writing articles for the editors' approval before they started paying me.

What other jobs might your present job lead to?

To free-lancing for national and international publications. I might get a steady job with one of them and teach, too. My present job only leads directly to more criticism. I could go in another direction and go into public relations, arts administration, or other kinds of journalism. There are too many options to list -- it's very flexible.

Are there any reasons why people might not advance as critics?

Yes. By not really understanding art. By being insensitive. And by writing poorly and being inflexible in their thinking.

Do you see any new occupations within criticism emerging in the future?

Maybe. There are new publications springing up which include articles about art for the general public -- the non- afficianados. There may be room for a borderline area of critics who function as educators through their writing.

Were there any particular experiences which led you into the field of criticism?

My career is a result of having the courage to bite off more than I thought I could chew. It was a tough decision. A critic has to be willing to take risks. It takes discipline to face a blank page of paper. As a critic, you have to stick to your decisions. There's not much money in it, even if you have a steady job.

What do you find most satisfying about your job?

> Overcoming the pain of writing. Producing things I like. A real, personal affection for art. For some critics, the job comes easy. Some have a natural arrogance. There are some critics who have no respect for their audience -- they view the job very differently.

Advice for Interested Students

Kay had some advice for students who are interested in art criticism:

> Be honest with yourself about your writing skills, flexibility, courage, and discipline. Write whenever you can, in as many ways as you can. Get whatever related jobs you can. And maintain contact with artists! Also, be sure you know your geographic area well -- know everything going on around you in art. And really know the area of art you want to write about. Be scrupulously fair about artists. Always keep in mind who you're writing for and never insult your audience's intelligence. A critic can wield a lot of influence, and must be careful.

There are other fields of art writing besides criticism and reporting. People with a strong interest in art and in writing can combine their skills in several ways. They can become research scholars in art, crafts, or art-related subjects. They can write or edit books about art. Some people go a little further afield and combine several interests. For example, there are anthropologists who take a special interest in researching the history of crafts. Or architects who research and write about the relationship of the visual environment to the general quality of modern life.

All of these activities require knowledge of and sensitivity to art. All critics and art writers are in some way involved in art education by contributing to the general fund of knowledge and appreciation of art.

Preparation for a career in art writing is difficult to describe. As in Kay's case, there is rarely a direct route to follow. It is a field in which experience and maturity are absolutely essential. It is also a highly competitive field. A formal background in art, art history, creative writing, journalism, philosophy, or some combination of these subjects is advisable. A critic, for instance, may be self-taught in a specific job, but a good writer should have a broad cultural education. Since the field is competitive, a beginner might need a bachelor's or master's degree just to get a "foot in the door" at a newspaper, magazine, or publisher's office. For research and scholarship postsecondary education is absolutely necessary.

ART THERAPISTS

Another specialty within the field of art education combines seemingly unrelated interests -- art therapy.

Art therapists work with emotionally disturbed or physically ill patients. A therapist usually works on a one-to-one basis with a patient, using art activities as a means of expression, therapy, and diagnosis. For example a therapist working with an emotionally disturbed child might teach the child to use finger paints. The therapist would then examine the child's work to see what patterns the child painted and what colors were chosen. The painting could tell the therapist a lot about the child's emotional condition, and could also be a very helpful, constructive activity for the child.

Art therapists usually have some background in art or art education. Some, however, have formal training in general education, learning disabilities, or a related field. Art therapists tend to be highly individualistic in their careers and in the way they work. Some schools offer degree programs on the graduate level in art therapy. Art therapists can work in mental institutions, hospitals, guidance centers, or schools. Depending on where they work, they are called by several titles: art therapist, occupational therapist, expressive therapist, or play therapist.

ART LIBRARIANS

Art librarians combine a knowledge of art history and art materials with the skills of a librarian. Art librarians are discussed in the chapter, "Special Librarians" in Exploring Careers in the Humanities: A Student Guidebook.

SOURCES OF ADDITIONAL INFORMATION

- Books and Pamphlets

Art Career Guide. Donald Holden. New York: Watson-Guptill Publications, 1973.

Occupational Outlook Handbook. Washington, D.C.: U.S. Bureau of Labor Statistics.

A Preliminary Exploration of Occupations in the Arts and Humanities. Cambridge, Massachusetts: Technical Education Research Centers, Inc., 1975.

- Periodicals

School Arts and Activities
Craft Horizons
Art Education
Art Teacher
Art News
Arts
Art in America
Museum News
Museum
The Art Bulletin
The Art Journal
Journal of Art Therapy
Journal of Art Psychotherapy

- Associations

American Association of Museums
2233 Wisconsin Avenue, N.W.
Washington, D.C. 20007

American Association of University Professors
One DuPont Circle, N.W.
Washington,D.C. 20036

American Council for the Arts in Education
Arts Worth
638 East 42nd Street
New York, New York 10017

College Arts Association of America
432 Park Avenue, South
New York, New York 10016

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

National Education Association
1201 16th Street, N.W.
Washington, D.C. 20036

Special Libraries Association
235 Park Avenue South
New York, New York 10003

8. ARTS MANAGEMENT AND BUSINESS

INTRODUCTION

The word "arts" in arts management and business refers to all the creative arts. An arts manager's job is basically to keep the arts "alive" for the artist and for the public. This statement is true for all arts management and business, whether it involves visual art, music, or theater. An agent, for instance, who helps an artist to sell a painting to a museum is not very different from an agent who helps a pianist to get a concert date.

Look first at the field of arts management and business from the standpoint of music. The trouble with artists is that they never will admit they are what they are. A piano accompanist, when asked what his job should be called, said "psychic energizer." Making general statements about piano accompanists is much easier than making general statements about "psychic energizers." The problem comes from the way the individuals see themselves. They resist classification as if it were bubonic plague. Each one says, "I am me. I express myself this way, by making these sounds (or movements, or using this space, or time)."

The careers of arts people are like snowflakes -- no two are alike. But the snowflake analogy is not good because there are much greater differences among art careers than among snowflakes. Nowhere are the differences greater than in the field of arts management.

It may be convenient to lump together all the promoters, concert managers, symphony managers, public relations people, producers, agents, policy makers, program and project developers into one category and call it arts management, but the individuals in the field would have nothing to do with that kind of lumping. Many of them have created their own jobs, titles, positions, and sources of income. Some of them are doing jobs that never existed before, and some of them are holding positions as old as the institutions they serve.

WHO ARE ARTS MANAGERS?

What Do They Do?

Arts managers could be public relations directors of music schools, or museum directors, managers of symphony orchestras or rock groups, managers of concert series or concert halls, talent agents or brokers. Arts managers could be government employees working on a special council or in a special office, like a state arts council or an office of cultural affairs.

Arts managers have the task of arranging for an artist and the public to come together, communicate, and exchange. One arts manager describes herself as a "disseminator and coordinator of people and events, often in a diplomatic way." The following story of one concert manager will give you an idea of what some arts managers have to do.

Marylyn Talks on the Phone a Lot

Marylyn taught flute and played occasional free-lance jobs around the metropolitan area, but her heart was never in it. When she was in college she had been manager and librarian of the college orchestra. During the summers she helped to run a music festival near a country resort. That was the work she liked -- not teaching, not performing -- and from her summer experiences she had seen how it could be done.

She began her career in management by working for a well-known concert series. At first she was a secretary and eventually she made more decisions and policies. Finally, because she thought she had better ways of doing things, and because there was no opportunity to advance, Marylyn left the concert series to start her own agency.

It was such a small organization in the beginning that she did everything by herself. She had only a few pianists, singers, and a chamber music group to handle. Marilyn was able to find local engagements for them, and arranged some tours for one of the pianists. After each successful concert, the referrals came. Other groups had seen the results of her good management, and wanted her to handle their engagements. Marylyn's agency was growing large enough that she would soon need to hire someone to help.

Now, what is it like for Marylyn? Busy, very busy. She hardly ever stops working. Even at parties, she is making the contacts which are useful in her work, and she is always talking to someone on the phone.

If you were in her office while she was on the phone, this is what you might hear:

> Yes, is this Mr. Allen? This is Marylyn Malone, Mr. Allen. I'm delighted that the Onyx Chamber Players can use your concert hall for their tour. Now, the concert is on the 16th and they are planning to arrive on the afternoon before the concert... No, that won't be necessary; they usually rent a car at the airport. No, thanks, they are staying at the Babin Arms Hotel. Can they rehearse that afternoon?

From 4 to 7, good! Are there music stands or should they bring their own? How about the local papers? You gave them the press releases I sent you? Well, please do that right away! They won't do us any good if we sit on them. I like plenty of advance publicity on these things.

Mr. Allen, I'm about to send the programs to the printers, is there any way we can list the local sponsors? After all, they do contribute a lot of money...Well...yes, I can wait one more day, but please, call me in the morning, so I can take care of it.

How are the ticket sales going? Well, push the subscriptions so we can meet our costs on this. Oh, one other thing. Myron was very...yes, he's the pianist for the group. Well, he was quite disappointed that the piano was not tuned last time. Can you see to that? Good. And can we turn off that noisy air conditioner during the concert? Well, if we turn it on again at intermission? OK, then I guess we'll have to live with it. Let's hope for a cool evening. A radio station wants to record the concert? No, they can't; tell them no, not under any circumstances! The group has an exclusive recording contract. Tell the radio station to buy the record. Why don't you give them that promotional copy of the record? Local radio exposure would help the ticket sales. If there's anything else, we'll talk about it tomorrow when you call me with that list of sponsors. Sure, well, thank you Mr. Allen, goodbye.

(Marylyn hangs up and immediately pushes buttons for another call.)

Yes, George, good... George, if I bring you the Onyx Chamber program tomorrow, can you print it by Friday? Great! I'll have it in tomorrow. Oh, George, are the posters ready? I'll pick them up tomorrow. Thanks.

(Hangs up, makes another call.)

Yes, this is Marylyn Malone, I'd like to check on airline reservations I made for four people traveling on a concert tour...

As you can see, Marylyn's work is a constant stream of details, and keeping them all straight is not easy. A wrong date or time or place could bring two events together in the same place at the same time. Suppose you had paid to see a rock and roll group and it turned out to be a ballet performance. You might have Marylyn or someone like her to blame.

Now can you answer the question, "What is an art manager's job?" There are about as many answers as there are arts managers, but here are some suggestions:

- To bring together artist and public
- To promote the awareness of the arts as a positive part of live
- To coordinate people and events.

Kyra Talks on the Phone Too

Kyra is an agent too, but her clients are visual artists instead of musicians. She prefers to be called a "liaison" rather than an agent.

In college, Kyra was interested in fine arts and in English. Later she changed her mind and took a graduate degree in anthropology. She has worked at a lot of jobs -- as a civil rights organizer and fund-raiser, for a television producer, and as a director of an alliance of cultural institutions. Even though these jobs seem unrelated, they gave her some practical experience in business and some exposure to the arts.

Now she works as an agent (or liaison) for a gallery. The gallery is owned and operated by an artists' cooperative -- a group of several hundred people who work together to improve the social, economic, and political conditions for artists. Kyra was hired by the cooperative to, in her words, "increase sales, promote public interest in the gallery and in the community of visual artists, and to do general public relations work." She carries out her job by:

- Keeping up contacts with local business people and potential buyers through phone calls or letters
- Keeping in touch with the artists whose work she is trying to promote
- Reviewing slides and work in the gallery to know what is available for sale
- Visiting artists' studios and clients' offices.

Kyra provides a very valuable service to the gallery. Very few individual artists have the time or ability to do the work that Kyra does for them. Even the regular gallery staff cannot handle the sales by themselves. They need someone like Kyra to bring clients into the gallery, rather than just waiting for people to wander in off the street.

This job is new for Kyra. A few years ago she certainly never expected to be working for an art gallery. She just "sort of fell into" her job by having the "right" skills and the "right" personality at the "right" place and the "right" time.

Kyra's Day

Kyra's day might start with a few hours in the gallery, looking for artists to recommend to a client who wants to buy some paintings for a bank lobby. Kyra would look through slides of artists' work to find the things her client might want. Then she would call her client and invite him to the gallery to see the slides. If he liked any of them, Kyra would ask the artist to bring in the actual work so that the client could come back to the gallery to make a final decision. If Kyra makes a sale, she keeps a small percentage of the price as her commission.

Next, Kyra might have lunch with a public relations officer from a large company. She might suggest that the employers of the company be invited to a large cocktail party at the gallery. This would attract potential buyers and would be good public relations both for the gallery and for the company if the event were publicized. It also becomes a "contact" for Kyra. Later on, she might approach the same public relations officer to help convince the company to give a grant or a donation to the gallery. She might even convince the company to let her hang an art show in its building.

Barbara

Barbara just "fell into" her job, too. She is co-director of a large, contemporary art gallery. Her gallery business began by accident while she was working as an interior decorator. On a buying trip to Europe she saw some prints she liked. She brought the prints home with her and showed them to some friends. Soon people started coming to her house to buy prints from her. Barbara continued collecting art work and people continued buying it from her. When it became a regular, profitable business, she decided to open a gallery with three other partners.

Barbara created her own job. She and her partners had to invest money in the gallery, as in any private business. People almost never become gallery directors by answering ads in the newspapers.

There are, however, non-profit galleries whose directors are not also part-owners. Some universities, for example, maintain their own art galleries or museums, and do hire people to run them. Usually, these people are already in the university, as faculty members in the art history or fine art departments. A large commercial gallery might also be run by someone who owns no share of the gallery, although this job is likely to exist only if the gallery has several branches in different cities and the owners have to hire directors to run each outlet. Any gallery could hire assistants to help manage the business. There are no set credentials necessary for this kind of job, but galleries do prefer to hire people with some formal background in art.

The Sale of A Work of Art

The sale of a work of art can be as simple as an artist selling a painting directly to Aunt Sadie. Usually, however, it is far more complicated than that. Take, for example, the hypothetical case of Hendrick Broyler-Freyere, and his painting "Yellow Chicken in a Mondrian Mood." A lot of people were involved.

Hendrick bought his canvas and paint from an Art Supply Salesperson. He bought the glue to build his stretchers from a Hobby Shop Director. When he finished the painting he brought it to a Framer. A few weeks later, Hendrick included the painting in a show he was having at a gallery. The Gallery Director and the Gallery Assistants tried to sell the painting during the show. The gallery had an Agent who tried to sell the painting to out-of-town collectors. The gallery also paid a Photographer to take pictures of the painting and a Publicist to send the pictures to newspapers and art magazines. Still no one bought the painting. When the show closed, Hendrick found a Private Dealer to take the photos around to other collectors and to Museum Directors. Finally, the private dealer found a large corporation which was interested in building an art collection. The corporation sent a Collector's Advisor to look at the painting and to tell them whether or not to buy it. They bought it. But instead of keeping it, they donated it to a museum as a tax deduction, after having an Appraiser estimate its value. The museum paid another appraiser to verify its value and had a Cataloguer write a description of it for the records. Soon the painting was put in a show of new acquisitions and the museum director decided that she didn't like it after all. So--the museum started looking for a buyer, and.... the whole thing started all over again.

The business of showing and selling a work of art comes after the artwork has been created. There are also businesses which cater to the actual creation. Debby the director is an example.

Debby's Too Busy To Talk on the Phone

Debby is the director of a printmaking studio. Very few artists can afford the money or the space to have printing presses and large work areas in their own studios. Debby offers artists the use of her fully-equipped studio for a small fee. She also teaches classes in the studio for people who want to learn printmaking techniques. A few times a year, the studio is turned into a gallery where Debby and her clients try to sell some of their prints.

Since the studio is such a small business, Debby's being the "director" is not as glamorous as it sounds. In the course of a normal day, Debby is likely to:

- Do the bookkeeping
- Take care of ordering, receiving, and shipping supplies
- Interview clients to see if they know enough about printmaking to use the equipment without damaging it
- Teach classes for people who are not familiar with printmaking equipment
- Clean up the studio and maintain the equipment
- Solve any of the thousands of problems which may come up.

Debby considers herself to be self-taught in the details of her business. She studied printmaking in college and wishes now that she had known more about business management when she first opened her studio.

Debby's studio provides one kind of service to artists. There are many others.

A sculptor who works in metal may have to send his/her work to be cast at a foundry which specializes in fine art casting. Most artists need photographers to take pictures and slides of their work. Many artists also need framers, framemakers, and mat cutters to prepare their work for exhibition.

All of these services are fairly direct and business-oriented. Other major areas of arts management are less direct: government services, foundations, and cultural institutions.

Government Service

There are many local, state, and Federal agencies which are involved in the arts. These agencies may be responsible for furthering the arts in this country by supporting programs which employ artists, by making art available to the public, and by granting money to individual artists to help them in their work.

On the local level, an arts manager might be someone who works for the city government as a coordinator of cultural affairs. This could mean running everything from art festivals in the park to hiring artists to paint murals in municipal buildings.

On the state level, an arts manager might work for a state arts council. The council may grant money to community art programs, crafts guilds, museums, or other art organizations. The art manager's job could include selecting which programs to fund, or deciding what kinds of projects to fund in the future.

On the Federal level, the agencies which fund and/or provide assistance to state and local agencies hire visual arts specialists for educational and managerial jobs.

Foundations

Large private foundations and some business corporations are also important sources of money for arts projects.

These councils and foundations will announce that grants are available to artists for certain kinds of projects. Many artists and art managers watch for these announcements and design projects that the foundations and councils are likely to support. The project designs are usually written up in the form of proposals. The agencies look at many proposals and give money to ones they feel represent worthy projects. Painting murals on the sides of large buildings, giving folk dance performances in neighborhood parks, directing neighborhood theater groups, and many other projects like these are often supported by arts councils, foundations, and corporations. Arts managers make it their business to design projects for artists, to write proposals, and to seek financial support for their projects, the performers or artists, and themselves. A foundation which grants money to artists would hire a special staff to review proposals and make decisions about which programs or artists to fund.

Cultural Institutions

Cultural institutions are different from government agencies and foundations. They can be anything from a small guild of artists to an enormous museum with dozen of membership groups within the museum. There are even cultural institutions devoted to compiling lists of other cultural institutions. Basically cultural institutions are the groups who actually run arts programs (such as historical societies, museums, universities), and ask government agencies and foundations for money to support them. Many of these institutions are run by volunteers, who work without pay. There are, however, some arts management jobs available in the larger institutions.

"Arts Managers are Made, Not Born"
"Arts Managers are Born, Not Made"

Which is true? Neither, of course. What is true is that arts managers make themselves.

While there are a few advanced college degrees in arts administration and management, and a few summer institutes and seminars, an arts manager must be substantially self-taught. When asked for advice for students aspiring to be arts administrators, a concert manager said, "Get practical experience as soon as possible." The skills required are not learned in a classroom. There are two ways to learn arts management: closely observing an arts manager at work, and doing the work yourself.

WHAT KIND OF PERSON IS AN ARTS MANAGER?

It takes a person with a first-hand knowledge of the arts. Many arts managers were once working artists themselves, and have a special sympathy in the way they support the artists whom they are helping. A knowledge of the art you are dealing with -- whether dance, music, visual art, theater -- will help you to make the right kind of arrangements, to prevent problems, and to discuss arrangements with the artists intelligently.

A command of English is essential, and not just for written correspondence. Many times important decisions require the ability to find the right words immediately. Command of language, diplomacy, courtesy, an element of persuasion, all add up to what might be called "presence," a personal quality essential to people who work with people.

Arts managers must make decisions, exercising judgement to solve problems. Sounds good, doesn't it -- sitting in an office making decisions all day? But, it is not like that at all. An arts manager must go find problems to solve, must develop solutions, convince people that the problem is worth solving, and then convince someone to pay for the solution. Now, that work requires initiative.

Would you think that loading and driving a truck would be something an arts manager might have to do? How about buying and arranging flowers? How about doing library research about sixteenth century painters -- does that sound like part of an art manager's job? Would you think that dealing with gate crashers and counterfeit ticket holders would be part of the job of an arts manager? Or helping to determine the price of a concert ticket? Or deciding which artists will be included in a festival or exhibition? All of these tasks could be part of the responsibilities of an arts manager.

An arts manager needs to be an extrovert. An arts manager has to be mobile, has to get around easily, has to be able to think on the run. An arts manager has to be adaptable to radical changes, must be patient and aggressive.

He or she must have a broad enough outlook on life to admit that there may be many solutions to the same problem and not just one's own. But, perhaps the single most valuable trait needed in arts management is a sense of humor, and a sense of humor that allows laughing at yourself and your own failures. A sense of humor can provide necessary resilience after disaster. An arts manager must get over losses quickly, begin again, and learn from mistakes.

Required Skills

Museum directors are a good example of the combinations of skills required for a career in arts business and management. This is a description taken from an article in a national magazine:

> Museum directors today are expected to be masters of personnel management, superb public-relations men, and competent merchants (most sizable museums operate their own shops for art-related goods). They must be skilled bargainers with art dealers, effective lobbyists for government support, and deft politicians able to deal with bumptious neighborhood or ethnic groups demanding special consideration. And if their museums are to increase their stocks of art, as most of them are eager to do, the directors must be agile at a very old game. They have to be what John Walker, a former director of Washington's National Gallery of Art, refers to as 'collectors of collectors,' in order to inveigle private owners into donating their Rembrandts and Picassos.
>
> Fortune Magazine, July, 1974

HOW DO ARTS MANAGERS MAKE A LIVING?

Money is an Object!

In all the arts there is a certain amount of risk involved where money is concerned. This will be true as long as people in general consider the arts of secondary importance. Creating situations where the artist and public can come together for an exchange is part of the arts manager's job. In very general terms, the arts manager provides the opportunity for the exchange of the work of the artist for the money of the public. Since both the public and the artist benefit from this arrangement, the arts manager is paid by each for arranging the exchange. What is exchanged could be a painting, a sculpture, a performance of a dance, or a musical work, or a play or a book. The exchange could also take the form of an educational experience, like a gallery talk, a youth concert, or even music lessons or a dance class.

There are four general ways in which an arts manager can obtain money for the service provided: salary, retainer fee, commission, and grant.

Salary: Arts managers who work with established institutions like colleges, symphony orchestras, museums, galleries, publishing houses, conservatories, art schools, or government art councils are usually paid by annual salaries. They may agree to work a minimum number of hours per week, but the amount they are paid stays the same no matter how many hours they spend on the job.

Retainer Fees: The retainer fee is usually charged by a talent agent, booking agent, or concert manager. The manager is approached by an artist or group of artists (or performers) with a certain project in mind. The manager estimates how much it will cost to do the project, and an amount is agreed upon. If the agreed retainer fee is $500, then the manager is paid $500 to complete the project regardless of whether it takes him six days or six months.

Commission: An arts manager's commission is often in the form of a percentage of the "action." Talent brokers, concert managers, producers and other people who arrange performance engagements can sometimes claim a percentage (15% or 20%) of the income from ticket sales to the performance. A gallery director who sells a work of fine art like a painting or sculpture may take as much as 50% of the selling price. The size of an income from commissions is directly related to the success the arts manager has in getting engagements or in selling work.

WHAT DOES THE FUTURE HOLD?

There should continue to be more and more leisure time in our society, leading to a need for programs to be developed which include avocational and amateur involvement in the arts without threatening the livelihoods of professional artists. Arts managers will be needed to develop these programs.

Financial support by the government of arts programs has increased recently, although continued support depends on legislative action. Arts managers are needed to work on government commissions, councils, and agencies for the arts, as well as to lobby in the legislatures for laws helpful to all kinds of artists.

Arts managers must constantly be aware of what is new in order to provide artists with new opportunities to work. Consider for yourself how an arts manager might help artists working in these areas:

Performing ancient music on authentic replicas of ancient instruments

Street theater

Computer art

Crafts

Video synthesized images

Television theater

Electronic music

Modern dance

Creation of three-dimensional images with laser beams.

Arts management has always been a rather risky business, and it will continue to be. Even managers within established institutions are concerned about higher costs driving opportunities away. Disbanding orchestras, folding theater groups, dissolving opera companies, and failing art galleries become more numerous in economically depressed times. The greatest challenge to arts managers is to find new ways of obtaining support for artists and their work in the face of rising costs and inflated markets.

These areas are still largely unexplored. Audiences need to be developed for new forms of art, and arts managers must rise to the task. Our attitudes are changing so that advanced technologies, which formerly might be used by military, industrial, or commercial interests now might just as easily find artistic expression. The laser is a good example. It can send messages to the moon and back, and burn through metal. But the laser beam could be used by a sculptor as well as an engineer. As technology is applied by artists to new art forms, arts managers must help develop a new audience and a market for the artist and the artwork.

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Occupational Outlook Handbook. Washington, D.C.: U.S. Bureau of Labor Statistics.

A Preliminary Exploration of Occupations in the Arts and Humanities. Cambridge, Massachusetts: Technical Education Research Centers, Inc., 1975.

- Periodicals

Arts Management
The Radius Group
330 East 49th Street
New York, N.Y. 10017

Arts in Society
University of Wisconsin
432 North Lake Street
Madison, Wisconsin 53706

Cultural Affairs
Associated Councils of the Arts
1564 Broadway
New York, N.Y. 10036

Arts Magazine
Art Digest, Inc.
60 Madison Avenue
New York, N.Y. 10010

The Art Gallery
Hollycroft Press
Hollycroft, Ivoryton, Connecticut

- Associations

American Association of Museums
2306 Massachusetts Avenue
Washington, D.C. 20008

Art Dealers Association of America
575 Madison Avenue
New York, N.Y. 10022

Association of Art Museum Directors
Box 620
Lenox Hill Post Office
New York, N.Y. 10021

Associated Councils of the Arts
1564 Broadway
New York, N.Y. 10036

Business Committee for the Arts
1700 Broadway, 5th Floor
New York, N.Y. 10019

GLOSSARY

Accredited - officially licensed and approved

Acoustics - the science which deals with understanding sound

Aerial Photographer - someone who photographs sites from airplanes, for news, scientific, engineering, architectural, or military purposes

Aesthetics - a branch of philosophy which deals with art, and artistic values

Applied Arts - arts which serve some practical purpose, such as furniture design

Appraiser - someone who estimates the value of objects

Apprentice - a person who is learning a skill by watching, and helping a more experienced person

Architect - a designer of buildings

Architectural Draftsperson - someone who prepares detailed drawings of architectural sketches, using mechanical drawing devices

Architectural Modeler - someone who makes three-dimensional models of architectural plans

Architectural Renderer - an illustrator who specializes in perspective drawings of buildings

Art Therapist - Someone who uses art techniques as a means of helping emotionally or physically ill patients

Artists' Cooperative - a group of artists organized to assist each other in showing or marketing their works

Arts Manager - someone who performs some business management function related to art and artists

Audiovisual - related to hearing and seeing

Biological and Scientific Photographer - someone who photographs biological specimens, microscopic slides, and other technical subject matter for use by scientists and medical doctors

Book Designer - a graphic designer who specializes in planning the appearance of books

Calligrapher - someone who does decorative hand lettering

Camera-Ready - a term which describes a design, or printed page which is ready to be photographed for reproduction

Candid Photographer - someone who takes candid photographs of people on the street, in order to sell them copies of the photographs

Canvas - a finished surface on which artists paint. A canvas is usually white linen or cotton pulled taut on "stretchers" and coated with gesso

Carpet Designer - a textile designer who specializes in carpets and rugs

Cartographer - an illustrator who draws maps

Cartoonist (printed media) - an illustrator who draws any kind of cartoon or cartoon strip

Cartoonist (motion pictures, tv) - someone who draws and animates cartoons to be filmed

Cataloguer - someone who compiles organized lists and descriptions of items in a collection

Cloth Designer - someone who designs the weave, pattern, color, or manufacturing procedure for cloth

Clothing Designer - the general term for people who create designs and prepare patterns for clothing; may specialize in some aspect of the design process, or some kind of clothing, such as fur, hats, shoes, and handbags

Color Proofs - the first draft of a printed, color illustration

Color Separator - a person who separates the colors in a multicolor print and prepares separate printing plates for each individual color

Color Theory - the general principles by which colors are mixed, harmonized, and contrasted

Colorer - someone who hand colors designs on printed materials, such as maps or calendars

Colorist, Photography - someone who colors photographs with paint to make them more natural or lifelike in appearance

Commercial Designer - an industrial designer who specializes in the styling and decoration of products

Commercial Photographer - photographs people, merchandise, fashion, or any commercial subject matter

Commission - (1) a fee paid to someone for acting as an agent or representative in a sale or for performing a service; (2) a formal agreement which promises an artist payment for his/her work, and promises the buyer that the artwork will be done in a specific way

Compositor - the person who sets and arranges type, prior to the actual printing of material

Conservator - someone who preserves and protects valuable objects

Consultant - an expert in a field who is paid to advise or help on a project

Copy Camera Operator - someone who uses a copy camera to make enlarged or reduced copies of printed materials, such as photographs or drawings

Copyist - a designer who studies clothing fashions and designs styles based on competitors' styles, or incorporates popular features into original design

Courtroom Artist - an artist who draws illustrations of events taking place during a court trial, usually when cameras are forbidden in the room

Cover Designer - a graphic designer who specializes in designing covers for books, magazines, etc.

Craft Guild - a formal association of craftspersons

Critic - someone who reviews and makes judgements about works of art

Diorama Model Maker - someone who does carpentry work on custom displays according to designer's blueprints

Display Artist - someone who designs and paints backgrounds and props used in displays

Display Assembler - someone who designs and constructs models of advertising displays according to the instructions of a display manager, or a client

Display Designer - someone who works under the supervision of the display manager, designing the appearance of a display

Display Manager - someone who supervises the design and construction of graphic displays

Director, Art - someone who designs artwork and supervises workers preparing layouts and illustrations and photographs for printing; directs all phases of work in the art department and coordinates art department activities with other departments

Director, Merchandising Display Department - someone who supervises the design and manufacturing of paper display units used to advertise products

Drafter - someone who draws, usually refers to detailed drawings of architectural plans

Draping - arranging cloth to flow or fold over a model

Dressmaker - a master tailor who specializes in women's clothing

Engraver - a printer who works with engraving techniques

Environmental Design - the general term used to describe all the design fields which deal with our surroundings

Etcher - a printer who works with etching techniques

Fabrication - the actual building or production of an object

Fashion Artist - someone who specializes in any aspect of fashion

Film Developer - someone who processes photographic film with darkroom equipment to produce negatives, or positive prints

Finish Photographer - someone who photographs the finish line at a race to determine the winner

Floor Plan - a graphic illustration of the layout of an indoor space

Folklorist - someone who is an expert in the field of traditions and crafts of various human societies

Free-Lance - a person who is self-employed; to pursue a profession without any long-term contract to a particular employer

Gallery - a privately or cooperatively owned "mini museum" where artwork is exhibited and sold

General Illustrator - someone who does all kinds of illustration work

Gesso - a white paste used to spread on stretched fabric to create a smooth, even painting surface

Grant - an award, usually of money, given to an outstanding artist; this money is usually given to help pay the artist for doing some specific work

Graphic Designer - the general term used to describe artists who design two-dimensional visual materials to be printed

Gridding - the process of drawing or superimposing a network of squares onto a surface; artists "grid" a painting by dividing the canvas into squares, looking like graph paper, in order to paint one square at a time

I.D. Bureau Photographer - someone who photographs people, events, and evidence for use by government agencies

Illustrator - the general term for all those graphic artists who create visual representations or decorative patterns

Industrial Designer - the general term for people who design the appearance, form and/or function of manufactured products

Industrial Renderer - someone who makes perspective drawings of products to be manufactured

Interior Designer - someone who specializes in decorating and designing indoor spaces

Landscape Architect - a designer of outdoor areas, such as parks and gardens

Landscape Drafter - an architectural drafter who specializes in landscape architecture

Lay-off - to let someone go from a job because there isn't any more work for that person to do

Layout Planner - someone who plans and spaces the arrangement of type and illustrative materials for printed materials

Lithographer - a printer who works with lithographic techniques

Mat - a heavy paper and frame used to mount pictures

Mat Cutter - someone who custom cuts mats to fit specific pictures

Mechanicals Planner - prepares the work of the layout person in final form, ready for printing

Medical Illustrator - someone who specializes in drawing anatomical or biological subjects for use in medical study

Merchandise Displayer - someone who arranges props and store merchandise in displays to attract a customer's attention

Miniature Set Designer - someone who designs small-scale movie sets used in filming special effects

Model Builder - someone who makes and assembles parts for models of furniture

Model Maker - someone who constructs scale models of products, usually in clay, to visualize the designer's plans in three dimensions

Music Grapher - a person who prepares master copies of musical notations for photographic reproduction

Negative Cutter and Spotter - someone who examines and retouches film negatives to prepare them for printing

News Photographer - someone who takes photographs of people and events to illustrate news stories; might specialize in one area, such as sports

Package Designer - someone who specializes in designing the appearance and/or form of packaging materials

Paste-up Planner - someone who works for the layout person, cutting and arranging elements of the printed design

Patternmaker - someone who draws the master pattern of a product, following the specifications of the designer

Photo Checker and Assembler - someone who assembles and packs negatives or prints after examining them for defects and suggesting corrections to be made

Photo Finisher - someone who does all the work involved in drying, trimming, and mounting photographic prints

Photo Researcher - someone who locates and maintains files of photographs used for illustrative and research purposes

Photographer, Lithographic - someone who photographs material to be transferred to printing plates used in the lithographic process of reproduction

Photoengraver - a person who prepares material for printing using photoengraving techniques

Photograph Retoucher - someone who retouches photo negatives and prints to accentuate attractive features and eliminate defects

Photographer - general term used for all people who operate cameras and develop pictures for artistic or commercial purposes

Photographer, Photoengraving - someone who photographs material to be transferred to printing plates and used in the photoengraving process of reproduction

Phototechnician - the general term for people involved in the detailed work of photography and photo reproduction

Portrait Photographer - someone who specializes in taking pictures of people

Print - a picture or image made by pressing paper against an inked surface, or, in photography, a picture created by photographic methods

Printer - the general term for people who do the actual work of reproducing visual images in multiple copies

Production Manager, Advertising - someone who directs the work of preparing advertisements for printing; makes final decisions about artwork, photography, and design and instructs the typesetters and printers on how the finished work will look

Proposal - a document which describes a project or work to be done; people write proposals to explain why they want funds and what they propose to do with them

Publicist - someone who specializes in getting information to the public

Retainer Fee - a fee paid to a professional which guarantees that his/her services will be available when they are needed

Sample Cutter - someone who prepares the pieces of a garment to be sewn up as a sample

Sample Maker - someone who fabricates samples of small products, such as jewelry

Scenic Artist - someone who draws and paints scenery and backgrounds for movies and tv

Screenmaker, Photographic Process - a person who photographically produces the stencils used in silk screen printing

Screen Printer - a printer who prints designs on textiles using sild-screening process

Sign Designer - someone who draws designs for signs, including backgrounds, colors, and other details

Sign Painter - someone who does all aspects of work on painted signs, either for reproduction, or individual custom-made signs

Sign Writer, Hand - someone who paints, prints, or draws signs used for display purposes

Silk Screen Printer - a printer who works with silk-screen techniques

Slides - a small photographic reproduction of an artist's work. Slides are transparent and are shown by a projector

Stage Set Designer - someone who works under the direction of an art director, to prepare designs for movie sets

Stretchers - wooden strips which are joined together to form a framework on which artists stretch fabric; the stretched fabric is used as a surface for painting (see canvas)

Stripper - a person who prepares photo-printed material for reproduction

Student Teacher - an apprentice teacher who works with an experienced teacher for a period of time in order to qualify for certification

Studio - an artist's working space

Stylist - a designer whose primary concern is with outward appearance rather than with function

Tailor - someone who designs and/or makes custom tailored clothing

Technical Artist - someone who specializes in illustrating technical subject matter

Textile Designer - the general term for people who design any aspect of any textile product

Three-Dimensional Design - design done with solid materials such as sculpture, or architecture

Two-Dimensional Design - design done on a flat surface, such as paper

Typestyle - the visual design or style of a lettering alphabet

Typographer - a specialist in choosing and arranging the typestyles for printed materials

Urban Planner - develops plans for the construction and utilization of resources and buildings in a town or city

Vanity Gallery - an art gallery which rents space to artists; they are called "vanity" galleries because artists must pay to show their work there

Visual Communications - the process of giving and receiving messages through your sense of vision

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